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# American Art News

VOL. XII, No. 12. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 27, 1913.

12 pages.

SINGLE COPIES, 10 CENTS.

## NEW RAPHAEL (?) FOUND.

A cable to the N. Y. American from Paris states that a newly discovered Raphael, "The Holy Family," has been purchased for \$160,000 from an impoverished Russian nobleman by Plochkin, the connoisseur. Sandorato has, in turn, purchased the picture which the Ermitage is now contemplating buying.

## TOLSTOY MSS. DISPUTE ENDS.

The dispute between Count Tolstoy's widow and his daughter over the Novoe Vremya, is about to be settled amicably out of Court.

At the suggestion of the daughter, photographic copies of the Mss. will be made, one for each claimant, while the Mss. will be deposited in a museum.

## ITALIAN FUTURISTS COMING.

A special correspondent of the Chicago "Daily News," writing from Rome, states that the Italian "Futurists" are contemplating the invasion of America. Their leader, Sig. F. T. Marinetti, who originated "Futurism" four years ago, makes the following statement:

"We have 30,000 followers and sympathizers in Italy, 10,000 in Germany, 5,000 in England and 4,000 in France. Of course we are fighting against heavy odds and deluged with ridicule in Italy, where the art dealers, the archaeologists, the university professors and all the pedantic fossils who stick to the past have united in waging war against futurism. Still we have made some headway and succeeded in convincing many people that we futurists are not madmen but reformers and that our movement is a serious one.

"When we are thoroughly organized in Europe then we will cross the ocean and invade America. When this will happen it is hard to say; in a year, perhaps, or a couple of months. Meanwhile we are working hard, always under great difficulties, which encourage us to persevere instead of dampening our ardor."

A new society of local artists has been formed in Salt Lake City, known as the Association of Salt Lake artists, to hold exhibitions of the members' work.

## DUVEENS TO HOLD ART SHOW.

The event of the opening year in the N. Y. art world will be a special loan exhibition at the Duveen Galleries at Fifth Ave. and 56 St., of the great pictures by the early English masters the house has sold, during the past three years, to American collectors. The exhibition will probably open about Jan. 14 and is now being arranged.

## Popularizing Art Through Prints.

The popularizing of art here has induced the Chicago Art Institute to have colored prints made of eight paintings which attract

## AN INNESS DISCOVERED.

"Sunlit Woods," a typical landscape by George Inness, signed and dated 1890, has been recovered by his daughter, Mrs. Jonathan Scott Hartley.

Inness had rejected the painting and put priming over it, intending to paint another picture on the canvas. The old work had been varnished, however.

In looking over some studies and unfinished works left by her father, sometime ago Mrs. Hartley noticed that the surface of one canvas had a peculiar look, as if something were under it. She began cleaning off the grayish priming and disclosed the landscape, which has been purchased by Mr. George H. Ainslie.

## MUSEUM GETS A TITIAN.

Titian's portrait of Philip II of Spain, purchased from Sir Hugh Lane, the English collector, by Mrs. T. J. Emery, of Cincinnati, has been presented by her to the Cincinnati Museum, where it is soon to be placed on exhibition.

Miss Mary Morgan Newport, an American woman, while viewing Sir Hugh Lane's collection in September, ascertained that the picture could be purchased, and within two months had arranged for its sale to Mrs. Emery. The figure paid for the portrait by

Mrs. Emery has not been disclosed, but in view of recorded prices for inferior Titians, it is estimated as having been close to \$400,000.

## The Picture's History.

The painting has had a peculiarly interesting history. Titian was nearly 70 years of age, when Charles V of Spain sent for him to paint the portrait of his son, later Philip II. So the artist went to Germany, where Charles was then holding his imperial court and painted the portrait of the young Prince, then only 15 years old—the only portrait he ever painted of Philip.

Somehow Titian contrived to take the original home with him and kept it until he died. After his death his son sold it to the Barbarigo Palace at Padua, where it remained until thirty years ago, at which time Lembach, the portrait painter, bought it and took it to Munich. It hung in his home in that city until 1911, when after Lembach died, Agnew & bought it from his widow.

Soon after the Agnews got the painting it was seen by the late Mr. Morgan who had it put away for him. Thus it was never exhibited. But before the sale was consummated Mr. Morgan died, and the picture was immediately bought by Sir Hugh Lane.



PORTRAIT GROUP OF MRS. WOODROW WILSON AND HER DAUGHTERS.

The Misses Margaret and Eleanor and Mrs. Francis Bowes Sayre (née Jessie Wilson).

Painted by Robert Vonnoh at Cornish, N. H., 1913.

Copyrighted by Robert Vonnoh.

the attention of the general public. These have interested many purchasers. Reproductions are: "In Holland Waters," Clays; "Normandy Coast," Inness; "Golden Autumn Day," Van Marcke; "Flower Girl," Geo. Hitchcock; "Mussulman Tomb," Weeks; "Judgment of Paris," McEwen; "Fleeing from the Flames," Schreyer, and "Young Duchess," Faed. Many of these reproductions have been sold, but the record remains with the post cards in color, sepia and black and white, as of the 100 subjects 20,000 were sold in November.

## THE VAN DER GOES IN BERLIN.

The "Adoration of the Magi," by Van der Goes, recently purchased by the German Government from a religious association in Spain and whose sale the Spanish Government decided could not be prevented, despite a storm of protest from Spanish art lovers, will soon be placed in the National Museum in Berlin.

Edward McDowell the N. Y. artist, was recently married to Miss Marie Joyce in Baltimore.

## GERMAN COMSTOCKS ACTIVE.

A special cable from Berlin to the Chicago "Examiner," states that the National Academy of Art has begun a campaign to amend the law governing the confiscation of pictures representing the nude, resulting from the recent epidemic of purity among the German police. Photographs of famous statues and oils have been confiscated, and German artists are aroused.



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### MR. EDWIN GOULD'S COROT.

One of the latest and best of Corot's landscapes with figures, "Une Danse Antique," exhibited at the Salon, soon after the painter's death in 1875, was purchased in Paris by the late Jay Gould from the Dolfus collection for \$30,000 and brought here to his residence Lyndhurst, Irvington, N. Y. to pass at his death to his son Mr. Edwin Gould.

After the recent marriage of Miss Helen Gould to Mr. Shephard, it became necessary to have a reappraisal of the belongings at Lyndhurst and three appraisers, who were called in, set the value of the Corot at \$6,500, \$80,000 and \$100,000 respectively. The high and low figures were averaged and \$80,000 taken as the value.

The canvas measures 5 by 4 feet. It was necessary to look up the auction records of works by the artist of somewhat similar size and quality and it was found that Arnold and Tripp sold a Corot, somewhat similar "Danse sous les arbres" in 1911, to an American collector for \$62,000, and that the French "Experts" placed its value at \$40,000 and the American at \$67,000.

Former Senator Clark paid \$82,000 for his "Lake Nemi," Corot, and \$77,000 for another example, "Solitude," which figured in the Carrano sale in Paris last year.

### TIFFANY MEM'L WINDOW.

A memorial window of great beauty has recently been installed in St. Stephen's Church, Phila. The window is square, and of one opening, picturing the Saviour standing in a field of lilies, in the act of blessing two children. One, a babe, is held in His arms, while the other stands at his side looking up into His face with implicit faith. A large tree is shown at the left and beautiful foliage at the right. The coloring throughout is soft and cool and harmonizes perfectly with a companion window of "Christ and Nicodemus," which was erected some time ago. The Tiffany Studios of New York designed and executed the memorial.

### DECISION ON ART IMPORTS.

Interpretations of the provisions of the Underwood-Simmons law with regard to the importation of art works have been forwarded to Collector Malone by Assistant Secretary of the Treasury Hamlin.

Mr. Hamlin declares that the free entry of paintings, pastels, drawings and sketches is limited to one article, which must be the original; that artists' proof etchings unbound, and engravings and wood cuts, unbound, are free of duty without regard to the number when consisting of proofs of the artist, and that the free entry of sculptures or statuary is limited to two originals and to two replicas thereof.

Free entry is accorded also to all paintings, water colors, drawings, etc., which are partly produced by stenciling or other mechanical process; all copies of paintings, water colors, drawings, etc., all statuary and sculptures not the production of a professional sculptor, or which are produced wholly or in part by mechanical process; all replicas or reproductions or original statuary with the exception of two replicas or reproductions, all etchings, engravings and wood cuts not artists' proofs, though printed from plates or block etched or engraved with hand tools, and all etchings, engravings and wood cuts, not printed from plates or blocks etched or engraved with hand tools.

### The Mona Lisa Theft.

A cable to the N. Y. Sun, Dec. 21, states that Vincenzo Perugia, the man who stole the "Mona Lisa," will probably be acquitted of theft, which, under Italian law presupposes an intention of deriving profit from the object stolen. Perugia maintains that his object was merely to restore the painting to Italy and not personal gain.

Three more companions of Perugia have been held in Paris, charged with receiving the masterpiece from him and concealing it.

The recovered "Mona Lisa" was taken to Rome from Florence last Saturday under royal guard, and handed over to the French ambassador in the presence of many notables.

It was expected to arrive in Paris Christmas day.

### MANAGER BOONE'S TRIP.

Cheshire Lawton Boone, general manager of the American Federation of Arts, Washington, D. C., has reached Colorado Springs on a 6,000-mile tour. Starting from Chicago, Mr. Boone intends to visit the larger cities East and West to become personally acquainted with the art societies that are chapter members of the Federation.

Emil Pollak-Ottendorff has been invited to Houston, Texas, to paint the portraits of the late Messrs. E. Raphael, F. A. Rice and A. S. Richardson.

### BURNS FORGERIES IN LIBRY.

It is reported that the New York Public Library possesses the largest and most remarkable collection of forged Burns Mss. in the world.

There are 155 letters, poems and extracts from poems in the poet's handwriting but these form only a small part of the phenomenal series of forgeries executed by a Scottish penman known as "Antique" Smith about 1888.

Before the forgeries were discovered, hundreds of letters, of Burns, Thackeray, Scott, Cromwell, Mary Queen of Scots, Elizabeth, Charles I., John Knox and others had been sold to collectors in Europe, Canada and the United States and accepted as genuine.

The Burns forgeries in the New York Library were purchased in 1890 by the late John S. Kennedy and presented by him to the Lenox Library, of which he was President. He bought them from James Stillie, a book dealer of Edinburgh, for a reported price of about \$20,000. The manuscripts were pronounced genuine by Mr. Stillie, who had enjoyed a long reputation as an "expert." Other "expert" students of Mss. also vouched for their authenticity, and the fact that Mr. Kennedy, also regarded as an authority on the autographic material of the poet, was deceived furnishes additional proof of the excellence of "Antique" Smith's forgeries.

Mr. Kennedy's Mss. arrived late in 1890, and were placed on exhibition in the Lenox Library.

Most of the Mss. were written on excise paper, were in an excellent state and were being cataloged by Dr. Moore, the librarian of the Lenox Library, also an acknowledged authority of early Mss. and rare books.

Mr. Kennedy had also presented a lot of Burns Mss. to his native city of Edinburgh, also purchased from Mr. Stillie, and when the forgeries were discovered in 1892 Mr. Kennedy had contracted to buy another batch of Burns letters for Edinburgh. In this case, however, he insisted that the Mss. be submitted to the British Museum "experts," and they discredited every one.

Mr. Kennedy hesitated to admit he had been duped and stated that he believed his Mss. were all genuine as they had been passed on by "experts." When the truth was demonstrated Mr. Kennedy instituted suit against the Scotch book dealer, but the latter died before the case got before the courts and it was dismissed. The Mss. sent to Edinburgh for use in the suit were then brought back to New York and deposited in the library.

Among the choicest of these Burns forgeries are copies in the poet's handwriting of his poems, "Scots, wha hae wi' Wallace Bled," "Mary Morrison," "John Anderson My Jo," "Willie Brew'd a Peck o' Maut," and a sonnet "to the memory of my friend Robert Riddell, Esq.," as sent to The Dumfries Journal in 1764. It is interesting to note that the original and authentic copy of this sonnet is in the valuable Glenriddell collection which was lately purchased by Mr. Gribbel.

### NEW COLOR PHOTOGRAPHY.

A Philadelphia newspaper recently reproduced the Violet Oakley's mural decorations by a modern process never before attempted by a newspaper.

An intense light was thrown on the paintings, bringing out all the detail of the drawing and color.

In order to make color separations under these conditions it was necessary to use a new separation camera, known as the Polychrome Camera. This camera makes all three separation plates at one exposure, each one of the three plates registering one of the primary colors, and when turned over to the engraver forms a color separation set, the results from which, when combined, give the pictures in all their natural colors.

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## EXHIBITION CALENDAR FOR ARTISTS.

**CONN. ACADEMY FINE ARTS, Hartford, Conn.**  
Annual Exhibition Oils and Sculpture.  
Exhibits received Wiley & Son, 732 Main St., Hartford, Conn., on  
or before ..... Jan. 12  
Opens ..... Jan. 17  
Closes ..... Jan. 31

**NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.**  
Winter Exhibition.  
Closes ..... Jan. 18-1914

**PENNSYLVANIA ACADEMY OF FINE ARTS.**  
109th Annual Exhibition.  
Exhibits received at Academy on or before Jan. 19, or at Budworth's  
414 West 52 St., N. Y., same date.  
Entry cards to Sec'y Academy by Jan. 16.  
Opens ..... Feb. 8  
Closes ..... Mar. 29

**ART INSTITUTE OF CHICAGO,**  
Annual exhibition Society of Western Artists.  
Closes ..... Jan. 24, 1914

**ARCHITECTURAL LEAGUE OF NEW YORK.**  
Annual Exhibition Fine Arts Building, Feb. 2-22.  
Exhibits received ..... Jan. 22-23  
Opens ..... Feb. 8, 1914  
Closes ..... Feb. 28, 1914

## WITH THE ARTISTS

## NO FOREIGN WORK WANTED.

Miss Janet Scudder, the sculptress, is vexed that the Jury of the Winter Academy, whose sculptor members were H. A. MacNeil and Herbert Adams, rejected two bronzes by the French woman sculptor, Jeanne Pouplet, a terra cotta of a woman, gazing at herself in a stream, a small bronze woman's head, and another bronze of a cow returning to her stable. The Jury accepted one small bronze, a duck, by Mlle. Pouplet, which has been placed in the "Morgue," or Academy Room.

The Metropolitan Museum recently purchased Mlle. Polets bronze, "Woman at Her Toilet," and she has achieved high reputation in France.

## WILSON ACADEMY PICTURES.

Two small landscapes by Mrs. Woodrow Wilson, wife of the President, "An Old Wagon Road" and "Near Princeton, N. J." passed the Winter Academy Jury and now hang in the Vanderbilt Gallery, in the current display.

Albert P. Lucas has about completed a bronze figure for a fountain, intended for a large private estate. The figure, now being cast by the Gorham Co., represents a faun, with right hand suspended above his head, holding a turtle, through the mouth of which flows the water. It is a well modeled and interesting design and attracts the more attention since the artist is better known as a painter, and few are aware of his talent for modeling. His large important canvas "The Birth of the Mermaid" was recently purchased by a New York collector. This work, in which the artist's imagination has had full sway, is unusual in design, translucent and beautiful in color and distinctly personal in expression.

Sherry E. Fry is modeling a design for a pediment which will be placed over the porte cochere of Mr. H. C. Frick's new house at Fifth Ave and 72 St. He is also at work upon several groups of figures for the Panama-Pacific exhibition.

Robert Aiken has recently completed a portrait bust of the late Mr. Charles Gates for Mrs. Gates at his studio 147 Columbus Ave.

The Woman's Cosmopolitan Club which has recently moved into its new and commodious quarters, 257 Lexington Ave., has arranged a large well-lit and comfortably furnished gallery, formerly the studio of the sculptor, Tonetti, in which to hold exhibitions. During the past two years this Club has received considerable praise for its choice exhibitions and the independence the art committee has displayed in its selection of artists.

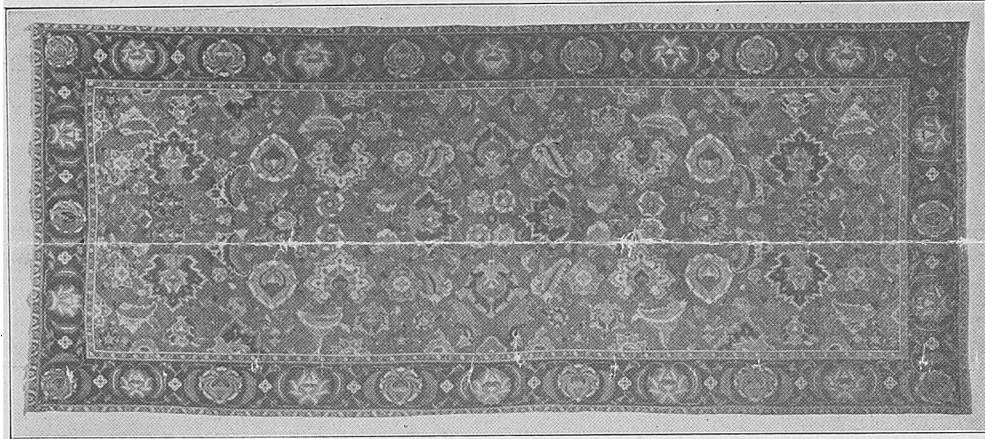
Alethea H. Platt is ill in the New York Hospital, where she has been for the past two weeks. She is reported as convalescent and expects to return soon to her Vandyck studio.

Cullen Yates returned last week from his summer home at Shawnee, Pa., to his Vandyck studio. Since his return he sold one of his recent important landscapes.

Pictures of Ella Buchanan's statue, "Chastity Commercialized," have been suppressed by the Chicago police.

At her studio in the Chelsea, Clara MacChesney is painting the portrait of little Miss Margery Magraw, four years old. It is a charming delineation of childhood and is one of the numerous interesting pastel child portraits which the artist has painted with so much success during the past two years and in which work she excels. At Onteora, where she spent the latter part of the summer after her return from Europe, she painted a number of garden scenes lovely in color and design.

E. L. Henry's large painting "Wedding in the Early Colonies" was purchased during the summer at his studio at Cragmoor, N. Y., by Mrs. G. C. Currier for her private collection. It was one of the most im-



RARE OLD ISPAHAN COURT CARPET.  
In Agopian Sale, Jan. 6-9, 1913 (See Page 4.)  
Length, 13 ft. 6 in.; Width, 5 ft. 7 in.

portant canvases the artist has ever painted. The price paid was \$2,500. Since his return to his studio in the Chelsea two smaller works have been purchased. His health which was so uncertain last winter has been entirely restored.

## HOBBY CLUB VISITS HALSEY.

Mr. R. T. Haines Halsey's collection of early American Art Works was viewed by the Hobby Club last Saturday, at Mr. Halsey's N. Y. residence.

In addition to Mr. Halsey, these members of the Hobby Club attended the dinner, and inspected the collection:—Messrs. Darwin P. Kingsley, Henry E. Huntington, W. B. O. Field, John D. Crimmins, George F. Kunz, John G. Milburn, William P. Trent, William M. Schnitzer, W. S. Hagger, David E. Smith, G. A. Plimpton, J. C. Tomlinson, J. C. Tomlinson, Jr.; E. R. A. Seligman and E. T. Newell.

Earlier in the evening, the Club opened its Winter season with a dinner at the Metropolitan Club.

Louis Kronberg is holding an exhibition of recent oils at the Albright Gallery, Buffalo.

The Charles W. Beck, Jr., prize of \$100 at the annual watercolor show, at the Academy has been given to Jules Guerin, for his picture "Housetops of Nazareth."

Mr. and Mrs. Joel Nott Allen of 58 West Fifty-Seventh St. may be congratulated upon the birth of a daughter on Friday night. Mrs. Allen was Miss Fanny Walton Ogden, a daughter of Mr. and Mrs. Jonathan Ogden.

## FOREIGN ART NOTES.

## New Museum Director at Neuss.

Dr. Ewald, manager of the Neuss (Germany) museum, known as an art historian, has been appointed director of the Municipal Museum in that city.

## One Hundred Forty Years German Art.

The exhibition of German art from 1650 to 1800, A.D. scheduled to take place next year at Darmstadt, promises to be of remarkable importance. A cordial welcome has been accorded the officials of the display; much material of an interesting and hitherto unknown character having been secured. A rich collection of modern art works will also be presented next year at Darmstadt; a particular feature of which will be a plastic work by Bernhard Hoetger, the designer of the placard, has been engaged. This placard contains various original features, although it recalls several pictures of Greco.

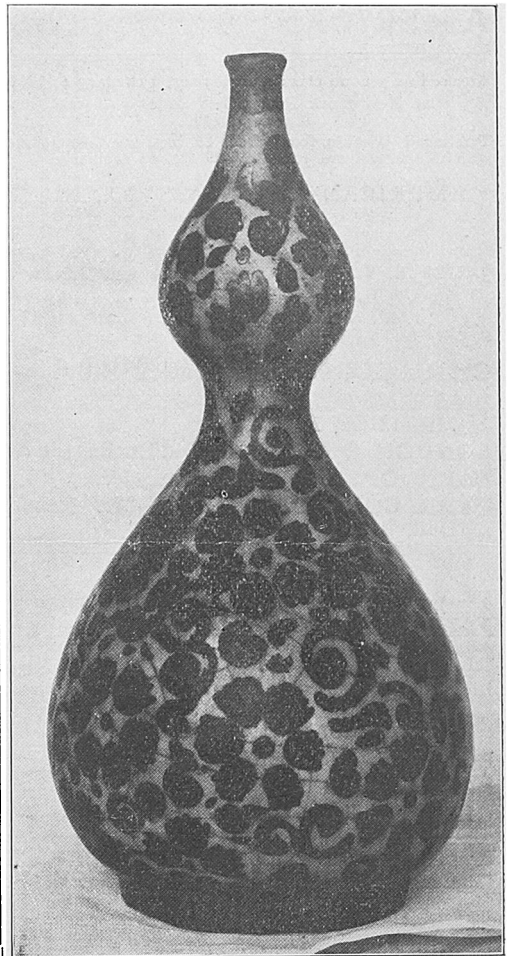
## A Horse Picture Show.

Last summer the Cracow Society of Friends of Art organized an exhibition styled "The Horse in Polish Painting and Sculpture." This display formed a continuous representation of the specialties of Polish art, during the nineteenth century; Alexander Orłowski having assumed the position of a characteristic painter of horses at the end of the eighteenth century. The exhibition displayed some 120 works by Peter Michalowski, principally loaned by his family, which formed one of the chief attractions.

## New Conservator for the "Hermitage."

On account of failing health, Baron Peter von Meyendorff, recently withdrew from the position of curator at the Hermitage, St. Petersburg.

This position has been filled by Dr. Oskar Waldner. The early training of the last-named "expert" led to his being widely appreciated and the appointment has given general satisfaction in European art works.



OLD PERSIAN BLUE GOURD BOTTLE  
In Agopian Sale. (See Page 4.)

## ASTOR MEMORIAL WINDOW.

The widow of Col John Jacob Astor has placed a memorial window in the Church of the Messiah at Rheinbeck, N. Y., which will be unveiled soon. The window was made by the Gorham Company and represents Christ walking on the water.

## Obituary

## Friedrich Schwinse.

Friedrich Schwinse, aged 61, died recently in Hamburg. This talented artist had been a pupil of the noted Düsseldorf masters, Janssen and Dücker, and, thanks to the adaptability of his talent, he acquired fame beyond Hamburg, for his marine, animal and figure subjects.

## Karl Maria Seyffert.

Karl Maria Seyffert, lately died at Düsseldorf. Besides achieving celebrity as a painter, he wrote several works on Oriental explanations.

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## Shakespeare Coll. for N. Y.

The large Shakespeare collection formed by the late Professor Edward Dowden, of the University of Dublin, has been purchased by a New York collector.



## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,  
15-17 East 40 Street.

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Brooklyn Daily Eagle . . . . . 53 Rue Cambon

Morgan, Harjes & Cie . . . . 31 Boul. Haussmann

American Express Co. . . . . 11 Rue Scribe

Munroe et Cie. . . . . 7 Rue Scribe

Thomas Cook & Son . . . . . Place de l'Opera

Students' Hotel . . . . . 4 Rue de Chevreuse

Lucien Lefebvre-Poinet . . . . 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## A HAPPY NEW YEAR.

We extend to our readers and patrons every wish for the happiest of New Year's, and it is gratifying indeed to realize on this last week end of 1913, that the clouds of depression and fear which have now, for so many weeks, so affected the art world, and especially the art business world, are lightening, and from all indications are soon to disappear. Public confidence is returning, hearts are lighter today than for three months past, and a Happy New Year can be awaited with well grounded hope of better times.

## AS TO SIGNED ART WORKS.

There continues to exist, even among accomplished art students and lovers, a decided misapprehension as to the value of artists' signatures on art works, especially on old pictures.

We are frequently called upon to pass upon old and modern art works by owners and collectors and even artists, and in the majority of cases are

informed with delight that the art work offered for inspection is "Signed", or with dejection that it is not "Signed."

It would seem as if every student of art history should know that early painters and artisans rarely signed their works, and that unscrupulous and dishonest persons, for centuries, have affixed signatures to art works, to give to them a fictitious value, and that, in fact, signatures are frequently appended to modern copies and imitations of even pictures and art works, and so cleverly as to make it difficult, if not impossible, always to detect their falsity.

Collectors, owners and art lovers should therefore know that while signatures to art or art works are sometimes confirmatory of authenticity or value, they are never conclusive.

## ART BOOK REVIEWS.

**Art and Common Sense**, by Royal Cortissoz. New York, Charles Scribner's Sons, \$1.75 net.

Mr. Cortissoz is one of the most eminent of American art critics. He has written for the New York Tribune for many years. Those who know the trials and tribulations of the writers upon the daily press—how more and more as a journal becomes a "big business," the pressure of the counting rooms makes itself felt in the editorial departments—appreciate the adroit way in which Mr. Cortissoz has acquitted himself during these many years—how firmly he has steered between the Scylla of advertising and the Charybdis of "log rolling." He has himself, as a writer, been guided by common sense, so it is not presumptuous in him to write for the public from the viewpoint of "Art and Common Sense."

Of course, however the matter of common sense and acquired sense is a relative one. Mr. Cortissoz admits in the first line of his book that, "There are some impenetrable mysteries about a great work of art." He ends his introduction with the dictum "Let prejudice and pedantry go hang Beauty is all, And is it not the enjoyment of beauty that we are driving at?" It will be readily seen that reduced to its common denominator, the problem is, Who is to decide which fellow knows a "mystery," which fellow has the "prejudice" which the "pedantry," and who knows what "beauty" is? Also the question suggests itself, Which fellow has the common sense?

Writing of the Armory Exhibition of last session on page 150, Mr. Cortissoz directs his sarcasm against those who go to an exhibition "with a solicitude 'about meaning and about life' at the expense of matters of technique"; yet are not these people the very ones who maintain they have the common sense, that it is the critic like Mr. Cortissoz who is putting on airs by presuming to know the secrets of technique beyond the ken of the layman?

A certain English poet proclaimed "Beauty is truth, truth is beauty, that is all ye need to know." This is the very stand the "Post-Impressionists" take; they would aver that it is Mr. Cortissoz who assumes a superior sense by judging them with certain preconceived laws of technique—the "hand-me-downs" of by gone ages. Common sense or acquired sense—is it not all a matter of relative terms?

**Mural Painting in America.** The Scammon Lectures delivered before the Art Institute of Chicago, March, 1912, and since greatly enlarged by Edwin Blashfield, with numerous reproductions of representative works.—New York, Charles Scribner's Sons.

Mr. Blashfield is well fitted to write upon the subject of Mural Painting in America; he has practiced the art with pronounced success for some twenty-five years, and he possesses such broad culture that he comprehends sympathetically the work of other painters who have entered the same field. The book is not, however, wholly taken up with the accomplishments of the painters, but the major part is given over to the discussion of the problems of the mural painter, his relation to his patron, and his architect, and the technical traditions of European art. On every page one feels it is the voice of practical experience speaking, not the a priori arguments of some theorist. Writing of Puvis de Chavannes, Mr. Blashfield says that the feeling and method of this famous decorator "were absolutely suited to the great gray

Panthéon, and he prepared his own surroundings in America and at the Sorbonne. When he painted his decorations for Boston he was old, near the end of his life, dreaded a sea voyage, and did not come to America. Had he done so, I am convinced," says the author, "that confronted as he would have been by yellow Siena marble instead of his beloved gray surfaces, he would have modified the tone of some of his blues."

Again, "As I have said before in writing of Franz Hals, his brush strokes are not wonderful because they are broad, but because, while broad, they are exactly the right size, shape, and tone, and are laid on in exactly the right place. No matter how handsomely you stir up your surface—if you do not know your subsurface well, somebody will see through the upper layer and find you out. If underneath you have a closely modelled study, you may strike out details, broaden planes, and your resultant breadth will look felt and finished. It will have nothing flimsy about it, but will have quality instead, and seem what it is—a solid piece of work."

**Stained Glass of the Middle Ages**, in England and France, painted by Lawrence B. Saint, described by Hugh Arnold, London. A. & C. Black, New York, The Macmillan Co., \$7.00.

In view of the fact that the light falls through the glass and not upon it, it is a difficult matter to take a photograph from a stained glass window that will be suitable for color reproduction; it was, therefore, a happy idea of the publisher to reproduce the colored drawings from windows by Lawrence B. Saint, for they give a less muddy effect than could reproductions from the windows themselves. There are fifty of these colored plates, and with the accurate text by Hugh Arnold they make up a fascinating volume of superlative interest.

**Modern Artists**, by Christian Brinton, New York, Baker & Taylor Co.

Mr. Brinton has travelled much as a journalist and makes good use of his cosmopolitan erudition in compiling this thick volume, treating of fourteen painters such as Fragonard, Böcklin, Whistler, Sargent and Zuloaga. He writes sympathetically of his subjects, and the book should be popular.

A crown octavo volume containing fifty-eight photogravure plates reproducing original paintings by Homer D. Martin is announced by Frederic Fairchild Sherman. Descriptive text is supplied by Dana H. Carrol. The histories of the works, so far as available, are given, and, in many cases, interesting information is given regarding their inception and execution.

## CORRESPONDENCE

## Houdon's Condorcet or Lavoisier.

Editor AMERICAN ART NEWS

Dear Sir:

Under the heading "Houdon bust misnamed," you say in your issue of Dec. 13 that "I am convinced" that M. Vitry's identification of the marble bust at the American Philosophical Society in this city, where it has been within six years of a Century as that of Condorcet, is correct as of Lavoisier.

Upon what authority you make the statement I do not know, for my mind is open as to whether it is Condorcet or Lavoisier. I am convinced that the marble bust at the Philosophical society is, as pointed out by M. Vitry, identical with the terra-cotta bust in the Louvre tabletted "Lavoisier." But as the bust at the Louvre came into possession of the Museum as late as 1896 and was only identified as Lavoisier by comparison with David's portrait of Lavoisier, and the bust at the Philosophical society was presented by William Short, (who was Secretary of Legation to Jefferson when Minister to France), as Condorcet, in 1819, it having been given to him in 1795 by the grand-daughter of Madame de la Rochefoucault as Condorcet, (in whose Hotel he and Jefferson had often seen it as he reminds Jefferson in his letter of presentation) to the society of which Jefferson was President, the evidence preponderates in favor of both busts being Condorcet rather than that both are Lavoisier.

The only sure way of proving the bust's identity is by the production of the bust that Houdon did make of Condorcet, which is unfortunately unknown to-day, duly verified, and comparing the two. Then only we will know if the two busts mentioned are of him, and if they are not, it will leave the identification as of Lavoisier, to the comparison with the David portrait of the great chemist, whose widow married the American Count Rumford.

Charles Henry Hart.  
Phila., Pa., Dec. 17, 1913.

## OLD MOHAMMEDAN ART SALE.

The art auction season of 1914 will be inaugurated in New York by the sale at auction at the American Art Galleries, No. 6 E. 23 St., on the afternoons of Tuesday-Friday, Jan. 6-9, inclusive, of perhaps the most remarkable collection of the art of the Orient and near Orient that has ever come up for dispersal in an American auction room.

The collection, which comprises rarely rich old weaves including some 308 15th-18th Century Persian, Caucasian, Asia Minor, Turkestan, Hispano-Moresque and Chinese rugs, representative of the very best types in each class, the finest specimens imaginable of Persian and Saracenic pottery, from the kilns of Ispahan, Koubatcha, Rhages, Rakka, and Rhodes, rare old cloth of gold brocades, Persian lacquers and jewelry, and varied Saracenic and Early European arms and armor, is to be sold to close the liquidation of the old and well-known Constantinople banking and mercantile house of O. Ogopian. It is by the order of foreign bankers, whose American representatives are Knauth, Nachod and Kuhne, Frederick McLaughlin and S. Kent-Costikyan, that the sale is to be made, and, needless to say, the event is arousing the keenest anticipations, not only in the trade, but among collectors and connoisseurs. The exhibition of the beautiful weaves and art objects which form the collection, will open at the American Art Galleries on New Year's Day, and will continue until the afternoon of the first session of the sale, Jan. 6.

## Richness and Beauty.

It is impossible to give even a faint idea of the exceeding richness and beauty of the individual specimens in this exceptional assemblage of treasures, or of its effectiveness as a whole, in an advance description, but from the reproductions of a representative rug, a painting on lacquer and some objects in this issue, and from the well written "foreword" by Mr. John Getz in the handsome catalog, which he has compiled, collectors will see that the praise above given the collection, is well founded. Its rarity and beauty will surprise even connoisseurs in that Mohammedan art which is now so greatly engaging the attention of art lovers, the world over.

## Rare Rugs of "Ind."

Mr. Getz well calls attention in his "foreword" to the really wonderful XVI century Iranian carpets from Northern Persia, which mark the climax of the early weavers' and dyers' art, especially the Ispahan court carpets, and the "Stately creations" of the Ardebil, Kurdistan, Meshed and Sehna looms, including some royal triclincium ceremonial floor panels, the exceptional prayer rugs from Asia Minor, which include remarkable Ghiordes, Kulah, Ladik and Rhodian weaves, the Caucasian Kabistan, Kuba, and Daghestan rugs, the royal Bokhara Yomud, Khiva and Tekke rugs from Turkestan and Afghan looms, and, last, but not least, the Hispano-Moresque carpets and various large Kilims of the finest quality.

"The mellowing process of time," says Mr. Getz, "wanting in more recent productions have added their shimmering lustre on many of these weaves, which also show originality of design, unequalled dexterity and patience, indeed such tranquil perseverance as nothing could have disturbed," and further declares that "a marked feature of these weaves is their untreated condition while their unique character is noticeable at a glance."

## Choice Art Objects.

The same high quality that pertains to the weaves is also to be found in the art objects. The potteries are not only without blemish, but some are unique specimens, and all have exceptional quaintness or beauty. There is a crown jewel, a ruby, emerald and sapphire ring, surrounded with small diamonds, and formerly owned by the Khedive of Egypt, and lustred plates and bowls of rare beauty.

Among the finest weaves are a 16th century antique Ispahan Court carpet of the period of Shah Abbas, 13 ft. 6 in. long by 5 ft. 7 in. wide, the long panel presenting a typical Ispahan deep rose-colored background, with a complex "All over" design of characteristic design and coloring, the details are well balanced, and the border has a floral varicolored design.

(Continued on page 6.)

## LONDON LETTER.

London, Dec. 17, 1913.

The American Decorative Arts are to be given a prominent place in the pavilions of the great Anglo-American Exhibition which is to occupy the White City (Shepherd's Bush) next year; the Duke of Connaught will act as patron, and the Duke of Teck as President. Seldom has a more influential Committee been formed, both Houses of Parliament being generously represented among the members. The Exhibition promises to be one of the most valuable London has yet had at this centre.

I mentioned in a Summer letter the purchase by Mr. Sabin, of New Bond Street, of the Browning love letters for the sum of £6,550. Since then a movement has been set on foot to secure these 284 letters for the nation and Mr. Sabin himself has afforded the organizers every help and encouragement, offering to keep the MSS. in his possession for a certain period and permit them eventually to pass into the hands of a public institution at a charge of only 10% on the cost price. The necessary amount has already been nearly subscribed and there is every prospect of the collection passing before long either to the British Museum or to the London Museum at Stafford House.

Yet another discovery of a Velasquez is reported—namely of a very fine portrait of Manuel de Moura, a diplomatist of the reign of Philip IV. Although there is no record of Velasquez having painted the portrait of this nobleman, the Scotch collector, Mr. J. S. Murray, of Selkirk, who has acquired it, harbors no doubt that it is authentic, and values it at no less than £40,000. The Spanish art critic, Senor Benito, is of the same opinion.

It has been decided in Committee that the memorial to the late Sir L. Alma Tadema shall take the form of a work of art in sculpture and Sir Edward Poynter is acting as chairman to the sub-committee which is to take the matter in hand.

## Rare Early English Print Display.

The exhibition, with which Messrs. Colnaghi and Obach are inaugurating their new Galleries at 144 New Bond St., is entirely befitting the superb premises in which they are now housed. I have already described the beautiful series of "Period" rooms in which visitors may view prints of appropriate epochs, and will therefore confine myself to the present exhibition of engravings in mezzotint which occupies one of their large and well-lighted exhibition galleries. These are for the most part rare impressions of prints, after English portrait-painters of the 18th Century, all in perfect condition and of extreme interest. There is a distinction about this exhibition which is too often lacking in the average show, and nothing has been admitted which is not of peculiar significance. A touched proof before all letters, W. Ward's "The Daughters of Sir Thomas Frankland" after Hoppner, is of particular beauty, while a fine engraver's proof is the "Louisa, Lady Stormont" by J. R. Smith after Romney. But perhaps the exhibit which claims the greatest attention is another proof before all letters, the "Sons of Rubens" engraved by J. Pichler after their father's picture. If it were possible to enumerate one by one the 35 engravings, there would be something exceptional to mention about each!

## Mr. Roger Fry's Omega Workshops.

The Omega Workshops, established under the direction of Mr. Roger Fry in Fitzroy Square, are now fully established and are holding an exhibition of their schemes for interior decorations and of furniture, textiles and articles of apparel. These exemplify that form of decorative art with which the "Post Impressionist" movement has been identified, the aim of the artists, who have associated themselves with it, being to "discover a possible utility for real artistic invention in the things of daily life, their conviction being that whatever territory can be won back from mere reproduction, mechanical or otherwise, is a gain both to producer and consumer." A feature of the products of the Omega

Workshops is their extremely reasonable price, it being possible to have an original design in tempera applied to one's walls at a cost which hardly exceeds that of the ordinary wallpaper. The same moderation in charges applies equally to the hand-dyed curtains, bedspreads, cushions and so on, all of which show an original feeling for decorative and applied design. Those who have hitherto held somewhat sceptical views as to the merits of "Post Impressionist" methods, will find cause to modify their opinions when they realise how immensely significant some of their decorative designs can be and how the very simplicity of treatment makes them especially suitable for the adornment of objects in the home on which the eye has to rest constantly. The founders of the venture have forestalled criticism by adopting as a name the last word of the Greek alphabet, indicating that they are indeed the "limit" in things artistic!

Signor Marinetti is now over here, and has on several occasions addressed various societies and social clubs on the subject of "The Futurist's Creed." The Italian Poet is a particularly fluent and eloquent speaker and his impassioned appeal for the recognition of Art as "the only true heroism" is full of the fire of earnest oratory. He is particularly interesting when he declares the actual enemy of art not to be the critic or the public, but the artist himself, who so often allows his love of ease and his bondage to family ties, to incline him to influences which are injurious to the highest aims. Signor Marinetti, whether we may feel inclined to subscribe to his doctrines or not, is an exceedingly clear thinker and leaves no doubt in the minds of his audience as to his entire sincerity of conviction.

The portrait by John S. Sargent, R. A., of Henry James, was shown last week at Mr. Sargent's studio in Chelsea. L. G. S.

## AMERICAN STUDENTS' DISPLAY.

Paris, Dec. 17, 1913.

The annual exhibition of watercolors, etchings, pastels and miniatures at the American Art Students Club was opened by Mr. Herrick, the American Ambassador on Dec. 5. The prize of 500frs. presented by Mrs. Whitelaw Reid was given to Jane Peterson for a watercolor sketch entitled "Boats". Ada Gilmore received the Hon. mention for watercolors, Maud Squire for pastels, Bertha Houser for drawings, Edna Boies Hopkins for woodcuts, E. Poyntell Canby for etchings and Pamela Vinton-Strunz for miniatures.

The three exhibitors already Hors Concours are Florence Esté, Anne Goldthwaite and Elizabeths, all well represented. Among the other exhibitors are Blondelle Malone, Mrs. H. Armicard Obertenffer, Frances Rogers, Louise Venable, L. Hazellhurst Vintors, Nell Coover, Mathilde de Cordoba, Ethel Wars, Margaret Patterson all of whom show watercolors, etchings or woodcuts. Minerva Chapman, Bertha Coolidge, Theodora Larsk, Katherine McLutire and Jane Mumford. Viola Steele and Mary Lyttleton Wyalt are among those exhibiting in the miniature group.

This exhibition, which gives American women an excellent opportunity to show their work in Paris, has reached a high standard of excellence this year. It is to be followed later by an exhibition of oils in February, and sculpture and "objets d'art" in March.

## NEW ART GALLERY FOR DUBLIN.

Sir Hugh Lane proposes to dower Dublin with a building to duplicate the Ponte Vecchio and Uffizi Gallery in Florence, and will give works of Corot, Manet, Degas, Sargent and other masters to Dublin, if its citizens accept his plan for the gallery.

## PARIS LETTER.

Paris, Dec. 17, 1913.

The opening of the Jacquemart-André Museum by President Poincaré, who is also a member of the Institute, was a recent art event. By the indulgence of this illustrious body a grateful public will be admitted on Sundays from 1 to 4 in separate detachments. The morning from 10 to 1 will be reserved for students only. As if this were not enough, on Thursday the Museum will be open from 11 to 4 on payment of 1 franc. Thus far no less than three hours in the week, the general public is admitted free, and for five hours undistinguished people can, by payment of 1 franc, enjoy the splendors of Madame André-Jacquemart's legacy. Wednesdays, from 11 to 4, these splendors are exclusively reserved for the enjoyment of the members of the Institute and their friends and also for persons specially authorized to study collections, presumably more friends of members of the Institute.

## M. Lampué's Strange Purchases.

M. Lampué, the municipal Councillor, who recently violently attacked the Minister of Fine Arts for allowing the Grand Palais to be used for the autumn Salon has now distinguished himself by inducing his fellow councillors to agree to the purchase of four pictures by a painter of the name of Ferdinand-Emmanuel Pelez de Cardova. The four pictures, with which M. Lampué has thus enriched Paris at its citizens' expense are: "Homeless, or Driven Out," "The Martyr or the Violet Seller," "The Nest of Misery," "Poverty and Antics or the Acrobats." The full significance of these titles can be best appreciated in English. The amount requisite for the purchase of these treasures was, according to the text of the motion, \$12,000, payable in two yearly instalments of \$6,000. The average price at which a picture by M. Pelez de Cardova may be bought is from \$80 to \$120. Thus works of art, recommended by M. Lampué, advance to about fifty times their usual value, so brilliant are the scintillations of his connoisseurship. This is the result of the sudden resolution taken by the Conseil Municipal through the medium of a commission of fine arts, to begin to expend comparatively large sums on works of art. Parisians who had dreamed of a Renoir, a Monet, and perhaps two or three pastels by Degas, which \$12,000 carefully expended might have procured, have now the more delicate pleasure of paying the same amount for four pictures by Pelez (de Cardova) pictures which, as M. Seymour de Ricci unkindly points out, are eminently suitable for the loge of a sentimental concierge.

The Carpeaux sale realized a total of \$47,995. A bronze figure, "Jeune fille à la coquille," fetched \$1,220, another bronze of the same size, "Génie de la Danse" was sold for \$1,336. One of Carpeaux's last works, "L'Espiègle," a small plaster cast, brought \$1,300. The total of this sale, added to that of the first, amounted to \$196,365 without commission.

The same day was sold the collection of modern engravings and etchings, the property of the late Mr. Gustave Bourcard, of Nantes. A signed proof by Anders Zorn of "La Valse," a very fine impression, was sold for \$540. "Ernest Renan," by the same artist, \$244. "Henry Becque," by Rodin, was bought by M. Strölin for \$300. "A Sunset in Ireland," by Seymour Haden, fetched \$280. "The Houses of Parliament (London)," by Auguste Lepère, reached \$560, the proof being the finest one known of this etching.

T. N.



CURIOUS OLD PERSIAN LACQUER PAINTING DEPICTING DEATH.

In Agupian Sale—Am'n Art Galleries, Jan. 6-9. (See Page 4.)

## Opening of an Ingres Museum.

At the time of his death, the painter Ingres, left his designs and sketches to his native city, Montauban, in the south of France. In that place there has now been opened a museum worthy of the artist's fame, containing 4,000 works; a similar collection of the great painter's works not being accessible elsewhere.

Among the European auctions already scheduled for next Spring, is that of Amsler & Ruthardt, to be held at Berlin, Mar. 30-Apr. 4. The collection of Hugo Löwe, will be offered, containing a number of original graphic works by the first artists of our day, particularly by Daumier. From May 25-27, the same firm will offer a valuable assortment of copper-plate engravings, etchings and wood-cuts from the collections of Zur Mühlen, St. Petersburg, and Count Straganoff, Rome.

## A Valuable Pair of Paintings.

At the recent sale of the collection of George Stapelberg, Odessa, held at the Helbing Gallery, Munich, a couple of half-length portraits, 22 x 14 inches, representing a male and a female portrait, realized \$3,750.

## Frankfurt Gallery Acquires a Murillo.

Henry Pfungst, the well-known London collector, has presented to the Stadel Institute at Frankfurt, a picture by Murillo, representing a street boy eating a peach. This gift was in memory of the donor's cousin who died last year in Frankfurt. As the Institute had no picture by Murillo, the present is all the more acceptable.

## ANDRÉ MUSEUM OPENED.

A cable to the N. Y. Times from Paris states that the new André Museum was opened last week in the Boulevard Haussmann. It is called the Musée Jacquemart André, as it was presented by the widow of Edouard André, a celebrated collector and painter.

It has a collection of more than 1,000 art objects of nearly every period. There are four canvases by Van Dyck, one by Frans Hals, one by Rembrandt (portrait of Saskia,) a landscape by Ruysdael, a Murillo, and various English canvases.

At the top of the staircase is a great fresco by Tiepolo, showing the reception of Henry III. at Venice. There are also two Watteaus and two Lancretts, and a portrait of the engraver, Wille, by Greuze.

In addition to the pictures there is a rich collection of sculpture in which the Italian renaissance is well represented. There are three rooms with marble doorways and exquisite arabesques, where are works by Donatello, Luca Della Robbia, and Carpaccio.



## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Academy of Design (Nat'l), 215 West 57 St.**—Annual Winter exhibition, open daily to Jan. 19.

**Brown-Robertson Co., 707 Fifth Ave.**—Etchings by George T. Plowman, and group exhibition of colored etchings, to Dec. 30.

**Carroll Art Gallery, 9 East 44 St.**—Paintings and drawings by Arthur B. Davies and decorative screens by Robert W. Chanler, through Jan. 15.

**Charles, of London, 718 Fifth Ave.**—Exhibition of rare old Chinese Porcelains and old colored Mezzotints and Engravings, through December. Grosvenor Thomas collection old English stained glass.

**Cottier Galleries (new), 718 Fifth Ave.**—Exhibition of bronzes by Antoine Barye, to Jan. 1.

**Daniel Gallery, 2 West 47 St.**—A group of modern painters, through Jan. 5.

**C. J. Dearden, 7 East 41 St.**—Special exhibition of old chairs and tables, through Dec.

**Durand-Ruel Galleries, 12 East 57 St.**—Exhibition of still-lives and flowers, by Manet, Monet, Pissarro, Renoir, Sisley, André and d'Espagnat, to Jan. 14.

**Ederheimer Print Cabinet, 366 Fifth Ave.**—Original drawings by Old Masters, through Dec.

**Ehrich Galleries, 707 Fifth Ave.**—The Cahn collection of early and later pictures and sketches by John Constable, through the end of the month.

**Folsom Galleries, 396 Fifth Ave.**—Paintings by Louise Upton Brumback, to Dec. 30.

**Victor G. Fischer Galleries, 467 Fifth Ave.**—18th century French paintings, and German Primitives.

**Grace House, 802 Broadway**—Exhibition by members of the Catherine Lorillard Wolfe Art Club, through Dec.

**Hispanic Museum, 156 St. and B'way**—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

**E. M. Hodgkins' Galleries, 630 Fifth Ave.**—Drawings by Richard Cosway.

**Katz Galleries, 103 West 74 St.**—Engravings by Arlent Edwards and others, to Jan. 15.

**Kennedy & Co., 613 Fifth Ave.**—Old English and French engravings in color, to Dec. 30.

**Knoedler Galleries, 556 Fifth Ave.**—Paintings of the Panama Canal by Jonas Lie, Dec. 29-Jan. 10. Portraits by Mrs. Benjamin Guinness, to Dec. 27.

**Macbeth Galleries, 450 Fifth Ave.**—Exhibition by twelve American painters, through Jan. 3.

**MacDowell Club, 108 West 55 St.**—Eighth group exhibition to Dec. 25; ninth group to Jan. 6.

**Manzi, Joyant & Co. (Goupil Gallery, 56 West 45 St.)**—Annual exhibition by members of the Society of Graver-Printers in color, through Dec.

**Metropolitan Museum, Central Park at 82 St. East**—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

**Montross Galleries, 550 Fifth Ave.**—Portraits by Robert Vonnoh and sculptures by Bessie Potter Vonnoh, to Dec. 30. Paintings by Hugo Ballin, Jan. 2-16.

**Moulton & Ricketts, Galleries, 537 Fifth Ave.**—Special exhibition of early English landscapes and etchings by Walter James.

**National Arts Club, 119 East 19 St.**—Annual exhibition of the National Society of Craftsmen, to Dec. 28.

**New York Public Library, Room 321**—The making of an etching, Room 316, exhibition of etchings by Frank Brangwyn, to Jan. 15. Etchings by A. T. Millar. Engravings of the 15th and 16th centuries, on indefinitely.

**New York School of Applied Design, 160 Lexington Ave.**—Original drawings by 19th century French masters from the collection of Miss Lillie Lawlor, to Dec. 30.

**Photo-Secession Gallery, 291 Fifth Ave.**—Recent drawings, pastels and watercolors by A. Walkowitz, to Jan. 3.

**Picturecraft Shop, 42 East 28 St.**—Paintings by Robert Wacik, Pastels by Louis Weinberg, Sketches by R. T. Willis, Sculpture by Joseph Krupka, through the end of the month.

**Powell Gallery, 983 Sixth Ave.**—Thumb-box sketches to Dec. 24. Exhibition of aquarels by Carton Moorepark, Dec. 29-Jan. 12.

**Robert W. Partridge, Plaza Hotel**—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

**Salmagundi Club, 14 West 12 St.**—Annual watercolor exhibition, to Dec. 31.

**Rudolf Seckel Gallery, 31 East 12 St.**—Exhibition of etchings by Rembrandt through December.

## EXHIBITIONS NOW ON.

### Etchings at Public Library.

A comparative and explanatory display of the processes of etching is on at the N. Y. Library. Good and bad impressions from the same plate are shown side by side, also tools of the craft, test impressions, and impressions from ruined plates which an etcher makes to prove he has destroyed the plate.

There are two impressions in the show from the Meryon etching, "The Morgue," one of them from a "clean-wiped plate" and the other from a plate that had a "film of ink" on it. There is a photograph of Whistler at his press; the etching Seymour Haden made of his own hands; etchings that portray at work the etchers Legros, Felicien Rops, Meissonier, Rembrandt and Chase.

### Marsh's Works at Pub. Library.

In accordance with the usual custom on the death of an artist the New York Public Library has arranged in the Stuart Gallery a little exhibition of the work in wood engraving of Henry Marsh, recently deceased.

### Still-Lives at Durand-Ruel's.

At the Durand-Ruel Galleries, No. 12 East 57 St., flower-pieces and other still-lives by Manet, Monet, Pissarro, Renoir, Sisley, Andre and d'Espagnat will be on exhibition until Jan. 8, and will be followed by a retrospective exhibition of works by the late Henri Moret. Succeeding the Moret exhibition, which will be an event of very first importance, will come an exhibition devoted exclusively to the art of the last surviving member of the great "Impressionist" group of France—Auguste Renoir!

Among the flower-pieces now on view, Manet's "La Brioche," strikes a deeply sonorous color note; Renoir's "Fleurs dans un vase," a richly brilliant one; Sisley's "Raisins et noix," a deliciously sweet one, and d'Espagnat's "Pommes et poires," a delicate one, suggestive of fragrance.

How subtly different are these masters in quality of color, and in manipulation? Claude Monet has some "Dahlias," some "Fruits" and a "Jardin de Monet."

Helen Loomis' exhibition of watercolors held last week at 305 Madison Ave. had deserved success. Some thirty pictures were sold at good prices. It was an unusually interesting display. Nearly all of the works were high in key, joyous in color and individual in choice of subject.

M. Van der Weyden's unusual night photographs at the Mitchell-Kennerly Gallery, 32 West 58 St., are attracting wide attention. Characteristic night scenes of Paris and London and a number of views of New York from the Singer and Metropolitan towers are in the exhibition.

The exhibition of watercolors by Miss Louisa M. Maury at the British Imperial Club, 108 East 30 St., will be continued until Jan. 10. It includes several copies from famous Italian masters, such as Palma Vecchio, Giovanni Bellini and Paris Bordoni. Prominent among the drawings is a water color of the Palazzo Vendramin, in which Wagner lived and died, in Venice.

### Fogg Art Museum.

It is expected that the alterations on the Fogg Art Museum of Harvard University will be completed in time to bring back the works of art belonging there shortly after Christmas. The pictures are now on exhibition in the Boston Museum, and the prints are stored there. At present the administrative force and the photographs are on the first floor, which was altered last year, and is not affected by the work now going on. The Crimson states that the reason for remodelling the second floor is the fact that air and light were sorely needed, the atmosphere under the low roof being particularly close in Summer. Adequate light for the paintings was also lacking and in addition to these needs, the walls leaked. The capacity of the photograph room has been enlarged and new cases with a more economical arrangement have been installed. Space which hitherto has gone to waste will be utilized as workrooms, store-rooms, etc.



REFLET METALLIQUE BOWL.  
In Agopian Sale, Jan. 6-9.

## IN DEALERS' GALLERIES.

In the supplementary exhibition of still-lives by the special French Impressionists at Durand-Ruel's, one finds, in adjoining galleries, notable examples of the favorites of the home, a Pissarro river picture, a marvelous poem in dry greys, a Boudin marine, with one of his famous "weeping" skies, a charming Renoir pastel of a little girl with yellow hair, a Millet figure, done in colored chalks, a remarkable Sisley (new), with a placid country road and quaint houses, and a perfectly-placed figure. Other Sisleys, other Boudins, two delightful little Andres, a Mary Cassatt and a John Louis Brown, "somewhat" suggestive of Degas, are to be seen also at Durand-Ruel's.

At the Ehrich Galleries, No. 707 Fifth Ave., the Constable show now on will give way, Jan. 9, to a display of a collection of French paintings of the 18th and 19th centuries. David, the Napoleonic classicist, recently come back into vogue, Greuze the exquisite and always popular, Largilliere the genteel, Nattier the suave, with Vanloo and other celebrities of pre-revolutionary France, are some of the interesting artists who will be represented.

In the Catalog of the Constables, occurs the famous British landscapist's question: "How can I hope to be popular?" That's the eternal question with all painters not yet arrived—"How?" In Constable's case, one can see in some of these canvases at Ehrich's, how he became popular, although posthumously, as the "Abbey Ruins," the "Cottage and Trees" and the "Farmyard and Figures," give an inkling. An interesting Patrick Nasmyth, some little Boningtons and Turners and an odd sketch in oils by George Romney, are on view in the upper Ehrich Galleries.

At Cottier's, No. 728 Fifth Ave., there is a beautiful flower-piece by Fantin-Latour, a landscape with shepherdess by l'Hermitte, an exquisite little woodland by Troyon, a rich and effective twilight by Dupre, and a very important Murillo. The Murillo, which represents "Jacob and the Sacred Sheep of Laban," is recorded to have been formerly in the Spanish Gallery of the Louvre, in the collection of Louis Philippe, in a French convent, and in the collection of M. Druax. The picture is most effective in design, strong in delineation, and sombrely beautiful in color. It is highly suggestive of Ribera, but happily free from the coarseness of expression and "hotness" of color often found in Ribera.

The portrait of Monsieur Miron by Perroneau, shown at Gimpel and Wildenstein's, No. 636 Fifth Ave., is an extremely fine oil by the celebrated 18th century French pastellist. This portrait, signed and dated 1766, is an uncompromising piece of characterization, quite worthy of the David tradition, but which very likely owes its example to the period and practices of Hyacinthe Rigaud. The Perroneau is very fine in color.

Gimpel and Wildenstein will exhibit early in January some twenty-five works of Fragonard, including some of the artist's famous decorative panels.

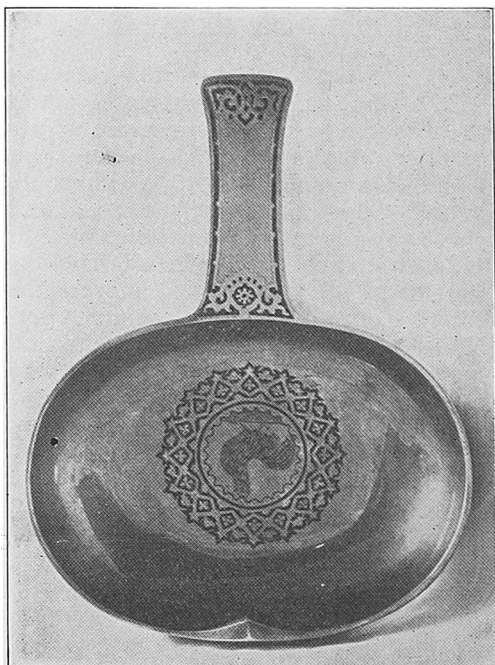
The dainty exhibition of drawings by Richard Cosway at the Hodgkins Galleries, No. 630 Fifth Ave., represents the facile and delicate draughtsman as the worthy forerunner (in the use of suggestive line) of Sir Thomas Lawrence. Strangely enough Cosway's self-portrait, with a touch of color, is the work most "carried" of all his representations at Hodgkins'.

One goes back a century or two from the period of Cosway to that in which the fine Elizabethan room, now shown complete by Charles of London at No. 718 Fifth Ave., was produced.

This apartment, famed as the "Julius Caesar" room, derives its cherished repute from its perfection of proportion, with added taste and ingenuity of ornamentation. The paneling of the walls in selected woods, subdivided by exquisitely conceived pilasters and belted entablatures, culminating in a richly carved fireplace, bearing crests and decorative armored figures, is alone sufficient to give the room great value. Tapestries, furniture, porcelains and silk cloths are tonally and formally thoroughly of the scheme.

### H. O. WATSON TO MOVE.

Among those sailing on the "Lusitania" last Tuesday, was Mr. Myron Holmes, who is making a hurried trip abroad in the interest of his firm, H. O. Watson & Co. Before sailing, he closed negotiations which have been pending for some time, whereby he disposed, at a very advantageous figure, of the lease which H. O. Watson & Co. held on the premises at 601 Fifth Ave., the new lessees being Messrs. A. H. Davenport & Co., who will occupy the building in the



SILVER LOVING CUP.  
In Agopian Sale, Jan. 6-9.

## OLD MOHAMMEDAN ART SALE.

(Continued from page 4.)

There is also a remarkable twenty-panel Mosque prayer rug, 18 ft. long by 13 ft. wide, the field of each of the twenty panels of antique red, while there is a floral design in the face above the Mihrab. The large dark blue border has rosettes at intervals, and the outer border has the reverse a red background with a design in blue. This specimen will be eagerly contested for, as it is in its way unique.

### Some Quaint Specimens.

Perhaps the most noteworthy of the art objects are a quaint Persian lacquer painting, depicting "Death," a beautiful 16th century Persian blue Ispahan faience, gourd bottle, a curiously-shaped 18th century Georgian silver loving cup, a 13th century Median-Persian bowl, all reproduced in this issue, a 6th or 10th century small Median-Persian bowl, a large 18th century Asia Minor placque, and a curious, early Chinese, teakwood screen.

Space and time will not permit further notice of this unusual array of old treasures. Suffice it to say that its exhibition and sale will be in every way the art event of the New Year.

Spring. In the meantime, Mr. Holmes has already arranged for an entire building in the immediate vicinity which will be altered and decorated in a manner necessary to show the rare furniture and art objects for which the firm has been noted for the past thirty years.

## RARE OLD TAPESTRIES.

Kouchakj Freres are showing at their Galleries, No. 7 East 41 St., in addition to some rarely fine pieces of Rakka, some Reflet Metallique plates and vases, and two remarkable blue iridescent stands; a series of three XVI Century Flemish tapestries, unusually conserved and most interest in subject, as they depict the history of Diana and Actaeon. The smallest weave, whose subject is "The Birth of Diana," is 11.5 feet wide by 8.4 high. The medium sized weave "Diana in the Bath and Actaeon Changed to a Stag" has a width of 11.2½ and a height of 10.9½ ft., while the largest, "The Sacrifice of Diana," is 11.6 ft. wide by 14½ high.

There is also a Louis XIV tapestry representing "The Children as Gardeners" very beautiful in color and quaint in subject.

A curious and beautifully silvered carved wood early French panel, reproduced below, is well worth the attention of connoisseurs and collectors.



EARLY FRENCH CARVED WOOD  
PANEL.—At Kouchakji Freres.

## CHICAGO.

There is so much activity just now in local art circles, that a dealer tells me new exhibitions are not in order for the present. At the recent Art Institute exhibition, aside from the various paintings purchased by "The Friends of American Art" for their permanent collection, examples of Charles C. Curran, Frederick C. Bartlett, W. Victor Higgins, Cecil Jay, L. H. Meakin, Clara Weaver Parish, Edmund B. Rolfe, Henry O. Tanner, Eugene Paul Ullman, Vaclav Vytlacil and Evelyn Longman ("Louise") were appreciated by collectors. Works by Bartlett and Meakin were also selected by "The Friends" to strengthen their collection as will be recalled from previous notice. H. O. Tanner had two entries and his "Palace of Justice—Tangier" was also favored. Miss Ravlin's two brilliant Tangier scenes are in strong contrast to Tanner's poetic presentation.

## Western Artists' Society Display.

Close upon the six weeks' annual display, comes the annual exhibition of the Society of Western Artists, to open with a reception next Wednesday, and to close Jan. 24. An exhibition of the Mary Blair collection of Mediaeval and Renaissance Art: furniture, wood carvings, stone carvings and paintings will also open on the same date.

## Among the Dealers.

Louis Betts has on view at O'Brien's two characteristic portraits of men of different types, namely of Mr. Albert M. Day, a retired capitalist, a portrait commissioned by his friends for the Presbyterian Hospital; and of Mr. George A. Stephens, of Moline, Ill., an alert business man, full of affairs, who looks out from the frame, a successful man, as his expression indicates. Mr. Betts is a good portrayer of character and as an artist of the younger generation, has already taken a high place.

Charles Dahlgren will have an individual exhibition of one hundred monotypes in the Roullier Galleries, from Jan. 1.

Other galleries are rich in good works of art, but no special shows are on, but many important exhibitions are scheduled after New Year's.

The O'Brien Galleries have an interesting and rare collection of brocades, tapestries, embroideries, priests' robes and other historical and really beautiful stuffs from Japan which make their initial appearance in America under the auspices of the owner and collector, Mr. Louis E. Charnley of Kyoto, Japan. As an "expert," the collector has chosen most valuable and unusual examples of periods quite remote, but in an excellent state of preservation.

Portraits of John McCutcheon, Mlle. Roullier, Mrs. Edwin Howland and other well-known people of Chicago, are on view in Grace Gassettes' recently re-opened studio in the Fine Arts building.

## Coming Displays and Fêtes.

The Art Institute and the "Friends" are to have a joint exhibition, Jan. 8-28, of American paintings, to include some of the most important and best examples of artists which, in many cases, have not been seen by the local public. Arrangements have not, as yet, been completed.

The Artists' Fête for Charity, under the auspices of the art lovers of society for a hospital benefit, promises a fine display at the First Regiment Armory at an early date. Groups will be arranged by certain women, representative of Botticelli, Manet, Matisse, and other old and modern masters. Giselle D'Unger.

## PHILADELPHIA.

The Soldiers and Sailors Monument, to be unveiled at Girard College, May 20, next, in honor of the 29 Girard College Boys who lost their lives in the defense of the Union, has been officially inspected in New York City by Dr. Louis C. Heiland, Secretary of the Board of City Trusts, who is delighted with the work. The monument is by J. Massey Rhind, and contains respectively two heroic figures of a soldier and of a sailor.

Mr. Charles Henry Hart, the eminent Art Critic, is on the war path again, and will read a paper on "Frauds in Historical Portraiture, or Spurious Portraits of Historical Personages," before the American Historical Society at Charleston, S. C., Dec. 29. The paper is expected to create a sensation.

It is gratifying to learn that the Fairmount Park Art Association has accepted the half million dollar bequest of the late Mrs. J. Bunford Samuels, the income of which is to be used in erecting figure monuments, commemorating American History, along the East River Drive, Fairmount Park. This will be an extraordinary chance for our great American Sculptors, who are making us famous by their original creations.

The Plastic Club is enthusiastic over the fact that 21 pictures were sold at their recent exhibition. The women members of the Club have decided not to keep Open House on Christmas Day, but to celebrate it at their several homes.

Mr. Reed H. Walmer, the able Manager of the Philadelphia Art Galleries, is making his mark in the world of art as an expert salesman. He has had several very successful sales lately.

The Board of Directors of the Pa. Academy have by special resolution established a prize known as the George D. Widener Memorial Medal, to be awarded by the jury to the most meritorious work in sculpture, modeled by an American citizen and shown in the Annual Exhibition.

The new Municipal Art Gallery at the entrance of Fairmount Park will shortly be under way in earnest. An item of \$1,500,000 is to be inserted in the next city loan as a starter. Philadelphia should realize that art collections of Messrs. John G. Johnson, Widener and Elkins, E. T. Stotesbury, John Wanamaker, etc., are sure to go to some other city if a suitable Art Gallery is not soon provided for them. Harrington Fitzgerald.

## CLEVELAND.

Forty-five leading professional men have organized the Cleveland Arts Club. A "Cleveland First" committee was appointed and has started the work of the association. Believing Cleveland pays too little attention to the merits of her own artists and that those of outside contributors are recognized first, the movement has been pushed. William J. Edmondson, portrait painter and president of the Cleveland School of Art, in outlining the plans of the association, declared an effort would be made to put the city on the map as an art centre. Mr. Edmondson emphasized the position of the "Cleveland First" committee, that the recognition of inferior work is not asked nor desired merely because the worker is a Cleveland man or woman. But, he declared, it was the hope that a fair comparison might be made of local and imported talent. Mr. Edmondson points out that Cleveland artists find their work acceptable in other cities. The membership of the association includes, among others: Ora Coltman, vice-president; Wilbur Oakes, secretary; Charles Shackleton, treasurer; F. C. Gottwald, Herman Matzen, William Bonhard, George Adomeit, H. H. Howard, M. J. Bowman, H. G. Keller, George Edmondson, George Gage, H. F. Drury, William P. Welch, W. A. Sinz, T. H. Cooper, Sheldon Clark, Ernest Zarsky, Dr. Daneil Huebsch, Edmund Vance Cooke and Professor M. M. Curtis. An exhibition will be held in March.

Abraham Warshawsky who lived and worked here before he went to study in Paris has returned and at the Gage Gallery will give a fortnight's exhibition to open to-day. Then the artist will go to Chicago to exhibit in the Reinhardt Galleries there, and from Chicago to New York where the Macbeth Galleries will display his works. By invitation he will show in the coming Pa. Academy exhibition.

Warshawsky is a graduate of the Cleveland School of Art, won a scholarship at the Art Students' League, and was assistant to Louis Loeb in New York for two years. Five years ago he went abroad and his efforts have met with wide recognition in Paris. A replica of his painting, "View of Paris" is owned by Mrs. Harry Payne Whitney. His nude, "The Resting Dancer" will be shown in the Gage Gallery exhibition.

And now come the Post Impressionists. Chaffee, Halpert, Rohland and the others of New York who are to show some 60 canvases in the Taylor Gallery Jan. 12-31 next. The field-marshal of the event is Alexander Warshawsky, brother of Abraham Warshawsky. Among the Clevelanders who will show paintings at this exhibit are William Sommer, Gustav Hugger, Frank Wilcox, Mrs. Hobson, Miss Osborne, Elmer Brubeck and the Warshawsky brothers.

Extended at the request of a number of art enthusiasts the Art Loan Exposition remained open until Wednesday. Nearly 30,000 people have viewed the collections. Lapse of insurance and the promise to return the paintings given at an earlier date, explained the necessity of closing the exhibition on Wednesday.

## BOSTON.

Boston's attempts to be cosmopolitan are always funny, but more than amusing is the aspect of the St. Botolph Club on an opening day ("private view"), of this "smarter than thou" organization.

One reaches the gallery itself by way of a dark and musty room, its huge round table, usually the solemn depository of sundry magazines, now set forth with every variety of appetizing and indigestible sandwich which the much-racked brain of the Club chef can devise, while chocolate and tea are there in appropriate receptacles, and are said, by those who know, to flow like water on these occasions. The days when real, red punch was offered to the private viewer are past, and it is rumored that the noble army of professional art critics does not take as roseate a view of the pictures as of yore.

W. D. Hamilton is the second artist to exhibit this season at this semi-sacred institution, and even the casual private viewer is obliged to admit the very favorable impression made by his pictures. This will be a sad blow to some of Mr. Hamilton's contemporaries, for they have scarcely taken his work as seriously as it deserves, perhaps because, to some, the ability to do strong work and yet not be a bore, is quite incomprehensible.

He has his limitations—as who has not—but, as a portraitist of the men and women of today he is about as good as any one we have.

His style has not the bravura of Sargent, the smartness of Shannon or the poetry of Lockwood, but it is workmanlike, honest, and never vulgarly clever, and he has a sense of harmonious color which his aforesaid contemporaries may justly envy.

One turns almost instinctively to the portrait of Mrs. Roosevelt as to the most complete and satisfying of the examples here shown, a charming lady in a black velvet dress whose natural attitude suggests nothing of pose, and the painting of whose face and hands leaves little to be desired from a technical point of view.

Equally commendable are Mr. Hamilton's portrait of the president of Boston University, Dr. William Warren, as well as those of Mr. Higginson and Dr. Cowles, the latter of which is especially good in color.

George Noyes' landscapes, now shown at the Copley Gallery, are redolent of the scent of good red earth, shimmering with clear sunshine and enveloped in country air; productions which, twenty years ago, would have been much discussed as ultra-impressionistic, but today accepted as the last word in plein air painting. His splendid picture of "Mount Lafayette" should find a home in our Art Museum, but as Mr. Noyes is not yet dead, such a consummation need hardly be looked for, particularly when one recalls the other modern American masterpieces which this timorous institution has allowed to slip between its fingers. "The First Snow," is worthy of Twachtman, and that is about as far as praise can go. "Hil-dreth Farm," is another wonderfully fine canvas, full of the glow and mellowness of Autumn, and "Bronson Hill" is equally deserving of praise; indeed there are none but good pictures here, and they vie with one another for one's attention.

The front gallery is filled with delightful pochades by the same hand, and in these one finds all the charm of the larger pictures; in fact, they are too good for the most part to be classed as sketches.

China de luxe, painted by Miss Amy Dalrymple, in an interesting way with good decorative feeling, is also on view here.

In the field of stained glass, Boston is abreast of the times and more. The beautiful work which Charles J. Connick is doing, particularly his fine window, recently unveiled in the First (Congregational) Church in Newton, is ample evidence in justification of this claim. Its fourteen panels depict scenes from the life of Christ with symbolic groups illustrating the parables and the beatitudes. Alfred Schroff, too, has recently completed and installed in the First Unitarian Church of Lynn, a particularly fine window in memory of Charles E. Berry, having for its central panel Sir Galahad, and in panels on the right and left the angels of the "Grail" and of the symbolic crown of thorns and nails. The whole window is most beautifully designed and very rich in color.

The Copley Society, with characteristic appreciation of the rare and fine, is producing a delightful old miracle play, called "The Nativity," an adaptation from old MSS. by Arlo Bates, who himself takes the part of the Nuncio. C. Howard Walker assumes, without effort, the role of Herod, Miss Virginia Tanner makes a beautiful angel, and the other principal roles are all filled most competently. The impression made upon the mind is like that produced by pictures of the primitive period of Italy, great care being taken with scenery and costumes to have all in keeping.

John Doe.

## NOTES OF AMERICAN CITIES.

Salt Lake City has created a Civic Art Commission, composed of the Mayor, president of the Board of the Library, an artist, an architect, and three others, to pass upon all artistic adornment of the city.

## San Francisco.

The magnificent Palace of Fine Arts will be the only building of permanent construction at the Panama-Pacific Exposition.

For its central motif it will have a low dome, arising from a unique base. The whole will be set in a beautiful garden, and a lagoon will separate this building from the main group of exhibit palaces.

On the east front there will be a colonnade, the north and south terminations of which will be the main entrance to this building. The dome's circular rotunda will be enclosed in the arms of the colonnade.

The area of the building proper, in which, with its domed top rising to a height of 163 ft., will be placed the art works selected from the ateliers of the world, will be 126,000 sq. ft., while the area of the entire structure, including the colonnade and rotunda, will be 204,325 sq. ft.

Its estimated cost is \$580,000.

Many beautiful models of decorative sculpture are arriving daily at the exposition grounds, among them one of Cortez, by Charles Niehaus, a companion-piece to the statue of Pizarro, by Chas. H. Rumsey, and works by A. Sterling Calder, Robert J. Aitken, Leo. Lentelli, and F. G. R. Roth.

## LOS ANGELES (CALA.)

Jules Pages is exhibiting at the Steckel Gallery where his first display was held in 1907. Since then his friends have followed his work with interest. "On the Brittany Coast" and "The Old Hut" are interesting reminders of a beautiful country, its simple people and their humble homes.

At the Elizabeth E. Battey Gallery in Pasadena, Jean Mannheim is exhibiting portraits and landscapes. "Mimosa" and "Portrait of a Child in the Sunshine," show to great advantage, Mr. Mannheim's ability to pose gracefully the human figure.

The late Paul de Longpre's work is shown at the Hoover Art Galleries. The citizens of Hollywood have purchased "Pink and Red Peonies and White Daisies," which Mr. de Longpre considered his masterpiece in pure watercolor. It is to be hung in the Library as a tribute to his memory. Individual collections will be shown in the Hoover Galleries during the season.

M. S. D.

## GRAND RAPIDS.

The American Watercolor Society's Rotary exhibition is on in the Ryerson Public Library here. Among the artists represented are Childe Hassam, Collin Campbell Cooper, Alice Schille, Hilda Belcher, Charles Warren Eaton, Emma Lampert Cooper, Irving Couse, Rhoda Holmes Nicholls, Mina Fonda Ochtman, Edward Potthast, Roswell M. Shurtleff, George Wharton Edwards, Chauncey Ryder, Edward Dufner and others.

## PITTSBURGH.

At the Carnegie Institute, the Meunier collection, transferred from Buffalo, will open with a private view, on Monday evening next.

Mr. Christian Brinton, who has compiled the catalog for the exhibition, will deliver a brief lecture on the art of the Belgian master. M. Charles Jacques-Meunier, son-in-law of the sculptor, will also attend.

This exhibition is curiously appropriate, Meunier being the artistic vindicator of industry, and Pittsburgh and industry are synonyms. The exhibition will close Jan. 18.

## Minneapolis.

Joseph Breck, of the Metropolitan Museum, made several purchases last Summer in Europe for the new Minneapolis Museum, chiefly of 16th and 17th century furniture, wood sculptures and textiles. Some of the more notable purchases were a Florentine credenza of 1500, a large Sunese table of the Italian Renaissance, a Florentine chair of the High Renaissance, and a walnut marriage chest of 1514.

## Monterey.

Monterey, so long the Mecca of California artists, has organized the Society of Monterey Artists in order to further friendly relations between artists and those interested in art, through exhibitions, lectures, courses of study, and the entertainment of visiting artists.

## MUSKEGON (MICH.).

The permanent collection of Hackley Art gallery has acquired three fine oils; portrait of Munroe Ferguson, by Beechey, a landscape by Constable, and one by J. H. Weissenbruch.



## PRINTS—BOOKS—PICTURE AND OTHER ART SALES

### Leon Hirsch Sale Dates.

Through a typographical error in last week's issue, the dates of the coming exhibition and sale at auction of the collection of attested Old Masters, formed by the late Leon Hirsch, were wrongly given. The pictures will be placed on exhibition in the American Art Galleries, No. 6 East 23 St., on Jan. 19 next, and the sale will take place in the Plaza Ballroom on the evening of Jan. 24 next.

### Vanderbilts Buy Bronzes.

Mr. and Mrs. Geo. W. Vanderbilt have recently purchased eight bronzes from the Constantin Meunier collection, recently shown at the Albright Gallery in Buffalo.

### Sotheby Book and Print Sale.

Thomas Churchyard's "A Reviving of the Deade by Verses that Followeth, Printed for Edward White and are to be sold at his shop near the little north door of Saint Pauls Church at the sign of the Gunn," 1591, hitherto unknown, brought \$340 at a sale of books and manuscripts at Sotheby's on Tuesday.

Albert Durer's "Passio Christi," sixteen plates, Nuremberg, 1508-13, sold for \$270, P. E. Newberry's "Life of Rekhmar, Vizier of Upper Egypt," about 1450 B. C., and two other works relating to Egypt, \$270; Audubon's "Birds of America," seven volumes, \$175, and Hansard's "Parliamentary History and Debates of England," 417 volumes, \$320.

### Autograph Letters Sold.

Nearly 1,000 autograph letters and documents from members of the Continental Congress, Presidents of the United States, officers of the Revolutionary War, signers of the Declaration and Colonial Governors, belonging to the late Elliott Danforth's collection, were sold at auction in Phila., Monday last.

A letter from John Blair, of Virginia, member of the Federal Convention, to Benjamin Harrison, brought \$200.

An important historical document attested by Samuel Adams, written in answer to a communication from the House of Burgesses of Virginia, went at \$32.

A draft of Thomas Jefferson's letter to Governor Caswell, in reference to the Cherokee Indians, was sold for \$29.

### Chinese Porcelains sold.

At the concluding sale of a Chinese art collection at the Fifth Avenue Auction Rooms, Dec. 20, which brought a total of \$13,264, a grand palace screen of twelve wooden panels brought the top price of the day, going to Mr. S. Isham for \$500.

A pair of massive cloisonne vases, quadrangular shape, went to Edward G. Getz for \$200, and the same buyer paid \$210 for a pair of cloisonne enamel incense burners. A pair of cloisonne palace lanterns with teakwood stands, inlaid with silver, went to Mr. Getz for \$140, and he paid \$100 for a cloisonne incense burner, Ch'ien Lung. A large camilia-leaf green glaze plant jar went to E. Bradley for \$175, and a decorated Ming plant jar, turquoise blue glaze, for \$100. S. Scheit paid \$100 for a blue and white porcelain plant jar. A pair of cloisonne globular shaped bowls, colors on a turquoise blue ground, went to Maxwell for \$170, and A. B. Alexander paid \$160 for a grand temple incense burner, jade green and orange yellow glaze, raised decoration and cover with jade knob.

### Law, Alexander, Goddard Sale.

At a sale of miniatures, silver, Chinese embroidered robes, and hangings belonging to J. F. Alexander and Mrs. A. Goddard of New York, and W. W. Law of Briarcliff Manor, at the Anderson Galleries, Dec. 20, \$3,464 was realized. A large silver service tray was secured by F. Baumeister for \$150, a large bronze statue of Buddha sitting on a Lotus flower went to Alexander Baie for \$95, a pair of Louis XVI silver bronze busts went to W. H. Hoffman for \$46, and two miniatures in one frame, the Empress Catherine and Peter the Great, to the same for \$42. An embroidered blue crepe mandarin robe went to E. J. Page for \$45. Garvin paid \$42.50 for a lady's robe of red silk embroidered, and a blue silk embroidered robe with deep gold and silver border went to Page for \$80.

### Old Coins Sell Well.

The fourth day's sale of the John Duden collection of coins at Sotheby's, Dec. 18, realized a total of \$2,165. The most notable articles were a silver pound piece, 1642, which brought \$117, and two Gothic crowns, 1847, which realized \$117.

### Azeez Khayat Sale.

To Mr. T. E. H. Curtis, at the sale of Azeez Khayat's collection of ancient glass, at Silo's Fifth Avenue Art Galleries, Dec. 18, was sold an early Roman blue, white and heliotrope pear shaped onyx glass bottle, four in. high, from an excavation near Homs, Syria, for \$145. Mr. Curtis paid \$110 for a Phoenician glass bowl carved from a solid piece of yellow glass, finished on a wheel and covered with gold and silver iridescence. Among other of his purchases were a two handled Greek urn of inlaid blue glass and a group of Millefiori and Egyptian crystal and garnet necklaces of the eighteenth dynasty.

Among other purchasers at the sale were A. K. Bosworth, A. S. Sargent, F. W. Ambrose, M. Fontaine, E. S. Hawes, W. N. Bailey of Hoboken, H. A. Griffith, W. Hull Wickham and Mmes. Sherman, J. B. Walker and F. H. Chappelle.

The receipts for the session were \$3,320.

A Sultanabad jar with several handles, and a turquoise blue glaze with silver iridescence, brought the highest price at the concluding session, Dec. 20, and were secured by Edward O'Reilly for \$330, for a New York collector. The same buyer secured a Roman mosaic glass bowl with rosettes of red and yellow, four inches in diameter, for \$225.

C. & E. Canessa gave \$155 for a Sidonian yellowish glass bottle, the tree of life in relief, iridescent, 3 3/4 in. high; \$75 for a Greek purple glass pitcher with handle, and \$175 for a Sidonian blue glass bottle.

Mr. T. E. H. Curtis purchased an emerald green glass cup, with foot, rainbow iridescence, for \$41; a yellowish glass urn, unusual form and rich opal and blue iridescence, three in. high, for \$28; and gave \$60 for an onyx glass bottle, and \$200 for a Roman cameo portrait of Augustus Caesar, cut from white glass on olive green, found near Homs, Syria.

Mr. W. N. Wiles paid \$180 for an unusually fine Rhages pottery bowl with star in centre and six figures in gold lustre with blue enamel on a cream glaze. Mrs. E. M. Tread paid \$150 for a large Rakka jar with seven small handles, a turquoise blue glaze and a decoration, while a large Rakka jar in turquoise glaze and silver iridescence went to J. Field for \$145.

The returns for the sale were \$16,767.

### Old Masters Sold.

At a sale of old masters at Christie's, Dec. 19, Thomas Agnew & Sons bought a portrait by D. Gardner, of his wife and two children for \$4,465, and a little Guardi "The Dogane, Venice," 12 1/2 by 17 3/4 in. was bought by Colnaghi & Obach for \$3,255.

Agnew paid \$1,050 for the "Ruins of a Building," 7 1/2 by 10 in. Colnaghi, \$950 for a panel of "Classical Ruins, Venice," 7 1/2 by 5 1/2 in., and a "Grand Canal," by Canaletto, 33 1/2 by 52 1/2 in. was bought by Mr. Nicholson for \$2,750.

To Agnew went a portrait of John Weyland, by Samuel Lane, for \$2,420, and another by N. Dance for \$2,310.

A portrait of the Hon. Elizabeth Booth, daughter of Nathaniel Lord Delamere, was sold for \$1,900.

Portraits of cavaliers by Susterman from the Grimani, Venice, were bought by Colnaghi for \$1,315. A portrait of a boy, 24 by 22 1/2 in., by Reynolds, by Mr. Copeland for \$1,210. "Boys Blowing Bubbles," signed J. De Wit, 1732, by Mr. Newmann for \$1,110, and a portrait of John Thurloe, Secretary of State under Oliver Cromwell, by H. Stone, by Mr. Drabble for \$1,025.

### Fine Books Sold.

Fine books from the libraries of the late Judge Alvin C. Bragee of Milwaukee, Francis M. Bacon of New York, and I. Remson Lane of Orange, N. J., were sold at the Anderson Galleries, Dec. 18-19, for \$2,780.

Mr. M. B. Gilbert paid \$66 for a catalog of the Spitzer collection, Paris, 1893. James F. Drake, \$39 for "A Decree of Star Chamber Concerning Printing, Made July 11, 1637," octavo, New York, Grolier Club, 1884, the first book published by the club, and the scarcest of its publications. M. B. Gilbert, \$35 for a set of the National Edition of Victor Hugo's writings, C. E. Milman, \$31 for the Kelmscott edition of "The Poems of John Keats," edited by F. S. Ellis, 8vo. limp vellum, limited to 300 copies, and Mr. Drake, \$26 for a first edition of "A Tale of a Tub," by Jonathan Swift.

### Old Furniture Sale.

In a sale at Christie's Dec. 18, of old English and French furniture, porcelain, and tapestry, a Regence cabinet, with serpentine front and three drawers, brought

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### Is It A Turner? (No. 7.)

Dear Sir:

The enclosed photo is from a beautiful watercolor I own, and which has been ascribed to Turner, of whose work it is most characteristic. Can any of your readers give an idea from the reproduction, whether I really own a Turner?

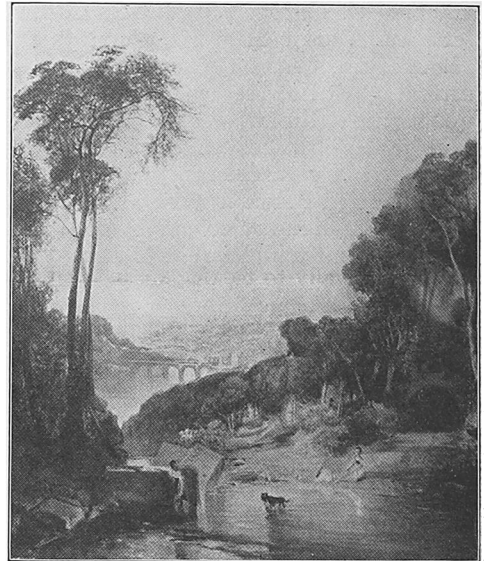
J. R. Cincinnati, O., Dec. 21, 1913.

### Christ and the Samaritan Woman. (No. 6.)

Dear Sir:

The illustration of the picture "Christ and the Samaritan Woman" in your last issue, attributed to Annibale Carraeci, has, as my memory recalls, the same subject as the famous canvas in the Bvera Gallery, "Milan," by Caracci. R. Ws. canvas is presumably a copy, possibly a replica, of the original.

Washington, Dec. 22, 1913.



IS IT A TURNER? (No. 7.)

\$3,885. This was formerly the property of Sir Robert Dalzell of Linlithgow, and is said to have been removed from Linlithgow Palace in 1746, the year the palace was burned.

A Louis XV. library table, 56 1/2 inches wide, with three drawers, realized \$2,415.

A Louis XV. small writing table, 46 1/2 inches wide, went for \$1,100.

Louis XVI. settee and six fauteuils, sold for \$1,415.

### Francklyn Prints Sold.

At the sale of the C. G. Francklyn and other print collections at the Anderson Galleries Dec. 18 "The Battles of Alexander," six engravings, by G. Audran, after Charles Le Brun, brought the highest price going to Mr. E. F. Bonaventure for \$130. These colored plates were made from the paintings of Le Brun in the Louvre of the pictures ordered by Louis XIV for reproduction in Gobelin. Each print was in a specially designed and carved wood frame of the Empire period. The pictures in their present frames and bearing the Imperial eagle were presented by Napoleon I to his Marshall Bernadotte, and in 1817 passed from the Prince Royal of Sweden to General Suchtelen.

Of the Buhots in the collection "Spleen Et Ideal ou le Fiacre aux Amour," first state, brought \$12. F. Isham paid \$16 for "Les Bergeries, Soleil Couchant" and \$10 for "Westminster Bridge." John MacGregor paid \$20 for "Les Petites Chaumières," two parchment proofs, with Buhot's stamp, and W. D. Faul paid \$21 for "A la Place Breda," symphonic margin, four dogs shown, and Buhot's stamp. "Debarquement en Angleterre," proof with full margins and artist's stamp, went to T. A. Keck for \$22.

"Dans les Dunes," fine impression of the original etching by Camille Corot, went to F. Isham for \$25, and S. Arlent Edwards' "Francis II," signed artist's proof, mezzotint in colors, went to the same buyer for \$37. "Saint Hilary Poirers," signed proof by Hedley Fitton, went to T. A. Keck for \$26, and Philip Suval paid \$25 for another signed proof, framed, "Rue Pirouette, Paris."

The greater number of the Seymour Haden etchings went to Suval, who paid \$30 for "Windmill Hill No. 2," first state from the Carter collection; \$31 for "Old Chelsea Church," first state; \$22 for "Kidwelly Town," \$13 for "The House of the Smith," and \$18 for "Thomas Haden of Derby," first state. "Fulham," with the wooden bridge, brought \$18.

Axel Haig's etchings "Cathedral of Monreale" went to J. F. McGuire for \$30; Suval paid \$27.50 for "Church of the Holy Angels," "The Alcazar, Segovia," an early and scarce Spanish print, brought \$21, and "Cathedral at Stockholm" \$19.

At the second and last session Dec. 20 a set of colored sporting prints brought the highest price, going to N. G. S. Martin for \$125. Four scenes were from a fox hunt, aquatints after J. F. Herring, engraved by J. Mackrell and J. F. Huffman, published in London, 1846, and a fox hunting set of J. F. Herring, four lithographs in the original coloring drawn by J. W. Giles, printed by M. & N. Hanhart, went to the same buyer for \$100.

"Rembrandt with a Scarf About His

Neck," by Rembrandt, the third of four states, fine impression, framed from the Marquand collection, was secured by T. Keck for \$24, and R. Seckel paid \$71 for Rembrandt's "Uytendogaert, a Dutch Minister," fourth state, framed, also from the Marquand collection. Whistler's "The Beggars," a fine impression, printed by Goulding, signed by him on the reverse, from the Venetian set, went to Keppel for \$87.50. "St. James Street," with the butterfly mark, framed, was bought by W. T. Wallace for \$32.50; M. S. Baer paid \$17 for "The Little Wheelwright," printed by Whistler; \$48 for "The Music Room," early impression, on old French paper, and \$20 for "Swan and Iris," second state.

"Bibi Valentine," early proof, was sold to Meder for \$23; "Billingsgate," fine impression on China paper, to J. F. McGuire for \$31; "Alderney Street, London," to H. Mischke for \$19, and "Early Morning, Battersea," for \$25; and "Soupe à Trois Sous," for \$3. W. T. Chapman paid \$10 for "Chelsea Bridge and Church"; "Millbank," third and fourth states, brought \$9 and \$11; Meder paid \$20 for "Greenwich Park"; "Annie," (standing,) brought \$15, and Meder secured "Firelight, Mrs. Fennell," proof signed by Whistler with butterfly.

Two signed proof etchings by Anders Zorn, "Grover Cleveland" and "William H. Taft," brought \$34 from R. Seckel, and \$30 to A. Keck respectively. The total for the evening was \$1,465, and for the sale \$2,735.

### Lowengard Wins Suit.

A cable to the New York "Times," London, says, Chas. B. Lowengard, the N. Y. art collector, appealed in the courts yesterday against the adverse decision in the action against MM. Pottier, the firm of packers, demanding damages for the breaking of a sixteenth century Italian rock-crystal vase in shipment to America, owing to alleged carelessness in packing.

The vase was one of 125 objects of the Mannheim collection, which Mr. Lowengard bought for \$250,000. The courts allowed the appeal and awarded Mr. Lowengard \$3,000.

### CHARLES' NEW ANNEX.

Charles, of London, who last Spring purchased the new building, No. 673 Fifth Ave., at 53 St., has opened on the first and second floors of said building, a temporary season's annex, where, in spacious galleries, beautifully lit, the house is showing a special collection of choice Oriental porcelains, and a remarkable series of twelve old Brussels tapestries, with mythological subjects splendidly conserved, and which make, in themselves, a most effective and alluring display, and in three Louis XV, and 6 Louis XVI verdure and other Aubussons, also of rarely fine quality, and each bearing the coat of arms of the family for which they were woven.

The remarkable historic oak room from Rotherwas, England, is shown at the old galleries, No. 718 Fifth Ave. This room, which comes from the same house as the banqueting one, sold last year to Mrs. Herbert Pratt by Charles—is called the "Julius Caesar" room, as it has on the finely carved overmantel, figures of Alexander the Great and Julius Caesar, flanking the figure of old John Bodman, the family founder, in the centre.

## SAN FRANCISCO.

Bruce Nelson has recently placed nearly forty canvases in the Helgesen Galleries.

The water colors of Clara McQuaid attracted much attention at her recent exhibition in the Orozco Galleries.

Lester Boronda's decorative panel, "The Old Winemakers of California," has been placed in the St. Francis Hotel.

The Golden Gate Park Museum has recently received four canvases from George Phaon, and rare Chinese antiquities from Mrs. Gus Renstrom.

## German Art at 'Frisco.

Although Germany, like Great Britain, declines officially to participate in the forthcoming Panama-Pacific Exposition, steps are being taken by the Gesellschaft für Deutsche Kunst im Ausland, an organization founded in 1907 for the express purpose of furthering the interests of German Art in foreign countries, to insure that the pictorial and sculptural art of the Fatherland shall be adequately represented at the Panama Art Palace. Herr von Pilgrino-Baltazzi is the president of a committee upon which prominent artists representing the principal art centres of the empire have consented to serve. The Munich section includes Franz von Stuck, Prof. Carl von Marr, Richard Kaiser and Julius Schrag among others. The Berlin contingent comprises numerous well known artists like Emil Orlik, Carl Keyser-Eichberg, Leo von Koenig, Carl Langhammer, Louis Tuailon, Max Sbzvogt, Louis Corinth, Hans Baluschetz and Tuailon, the eminent jurist justizrath Gerhard, while among the representatives of other centres are Gari Melchers, Ludwig von Hoffman, (Weimar) Eugen Bracht, Gustav Schönleber, Wilhelm Trübner, Robert Sterl and Hans von Volkmann. E. Castello.

## Hartford.

The jury of selection for the annual exhibit of the Conn. Academy of Fine Arts to be held in Hartford at the Wadsworth Atheneum annex from Jan. 19-31, will be composed of C. N. Flagg, W. G. Bunce, R. B. Brandegee, H. C. White, Mrs. F. H. Storrs, G. C. Wiggins, O. Anderson, R. F. Logan, A. E. Jones, J. G. McManus and D. F. Wentworth. On the hanging committee are R. B. Brandegee, J. Flanagan and J. G. McManus.

## NEW BEDFORD (MASS.)

The New Bedford Art Club is holding its sixth annual exhibition at the Club Galleries. Among the artists represented are H. A. Neyland, A. F. Kleininger, L. H. Richardson, E. L. Ipsen, C. W. Ashley and Arnold Slade.

## MILWAUKEE.

Director Watson, of the Milwaukee Art Society, plans to greatly enlarge the scope of the Society's Galleries by continuous exhibitions, free Sunday admission, and increased membership.

Additional wings to the building will be added and new pictures purchased.

Earl H. Reed gave a lecture last week in Milwaukee on etching, to the Milwaukee Art Society.

Katherine Merrill recently exhibited her etchings at Reinhardt's Galleries.

## BINGHAMTON (N. Y.)

Some 39 canvases by Douglas A. Teed, recently shown at the Arnot Gallery in Elmira, N. Y., are on exhibition at the Public Library Art Gallery here.

## NASHVILLE.

The Nashville Art Association has purchased an oil, "Surf at Sunset," from the Philip Little exhibit just closed at the Carnegie Gallery.

Some 150 watercolors were shown recently at the Carnegie Library through the courtesy of the American Federation of Arts.

Neva J. Collins exhibited some recent oils at the Columbus, Ohio, Carnegie Library last week. Mrs. Cox, mother of the Governor, was one of the patronesses.

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## AN ART BATTLE.

Philadelphia, Dec. 23, 1913.

The reading of Mr. Kenyon Cox's paper on "Cubism," "Futurism," and other "isms" before the Contemporary Club at the Bellevue-Stratford Hotel in Philadelphia, Dec. 8, was a severe criticism of the work of the modern insurgent artists and it apparently had the sympathetic endorsement of the large and intelligent audience gathered there to hear him. Mr. Cox found no excuse of any kind for the existence of the new movements, claiming that those who have taken it up have done so with the idea of a dislocation of the lines of communication between themselves and the public and that they are producing works that are not understood and that the public does not want. Back of this, however, lies a commercial purpose or scheme that seeks to profit financially from the cheap notoriety attached to the deliberate and perverse violation of every conception of what goes to make a work of art, "Mocking Your Grandmother," as he put it or as the French say, "pour épater le bourgeois." Add to this a large measure of incomprehensibility, combined with the symptoms of paresis and there you have a typical example that has not even the merit of being sincere. "Such has been the hue and cry," he declared, "raised by the followers of the new cults against the influence of the collections of art concentrated in some of the great galleries that threats have been made in certain quarters, to burn the museums. One is inclined to suspect that this is merely a shrewd trick of these people to draw attention to themselves at any cost, but at any rate it sounds like dangerous anarchistic talk not unlikely to react upon certain susceptible natures and might by simple suggestion easily be the cause of an insane deed of that kind or lead finally to the mad house or suicide."

Mr. Cox was also very caustic in his criticism of the sculpture of Rodin whose work he described as "mushy" and "with not a line of artistic beauty" referring especially to the collection of his marbles now in the Metropolitan Museum. There was a curious coincidence in this statement, with the remarks of M. Paul Vitry, an official of the Department of Sculpture in the Louvre, now visiting here, who expressed great surprise in an address on contemporary French sculptures, at the apparent partiality shown in America to the work of Rodin, to the comparative neglect of much greater men like Bartholomé, Fremiet, Falguière and some others.

William M. Chase paid his respects to "Messieurs les ennemis," in much the same vein, his extempore remarks upon the "Futurists" causing considerable merriment. Matisse, he labeled as "a charlatan and a faker" and the selling of "futurist" pictures as a "gold brick swindle" and "a misdemeanor worse than obtaining money under false pretenses." He finished by reading an appreciation of Matisse by a sister of M. Stein, one of his patrons, that convulsed the audience with the insane composition of it somewhat in the style of "The House That Jack Built."

These gentlemen were replied to by Mr. Frederick James Gregg, art critic and one of the promoters of the Armory show last year, who attempted to give the audience a very wise hint to approach the works of the radicals with an open mind, but his remarks did not seem to be very convincing, although one could have wished, if possible, for some explanation of the pictures of his friends shown on the walls for inspection that evening only.

Eugene Castello.

## Reid Memorial Window.

The memorial window to Whitelaw Reid, given by Mrs. Reid and recently unveiled at the Cathedral of St. John the Divine, was originally ordered to be placed in the



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Cathedral in memory of the Rt. Rev. Dr. John H. Hobart, third Bishop of N. Y. Diocese, who died in 1830.

The window was made in London and was to be paid for by a fund bequeathed by Miss Edson, but on its arrival here it was found that the bequest stipulated that it should be made in America, and to depict a different subject. Mrs. Reid then paid for the window as a memorial to her husband, and relieved the Cathedral trustees of a perplexing problem.

## TRASK PRAISES U. S. ART.

Mr. John E. D. Trask, recently arrived in Chicago on his way to San Francisco from Europe, in an interview said that "Americans seem to be strong in every field abroad. With the possible exception of the Scandinavians, we don't have to take off our hats to any one. Sargent is pre-eminent in England, Childe Hassam is as interesting as any of the French painters, and in landscape Edward W. Redfield, who won the prize at the Chicago Art Institute, would excite favorable attention and win high honors in any gallery in Europe."

## A Loss to England.

The London "Times" of Dec. 22, voices Engand's loss, in the Titian now in Cincinnati, both on esthetic and historical grounds, by pointing out that the National Gallery has but one Titian portrait, and Philip II was closely associated with English history, having been the husband of one of England's queens, and the leader of the Spanish Armada.

Frank Gardner Hale, of Boston, has been showing a collection of his hand-wrought jewelry during the past week at the Handicraft Club, Baltimore. Mr. Hale has been coming here for several seasons and his splendid work is much admired here. The collection he had with him this time was characterized by strong workmanship, individuality in the choice of design and exquisite taste in the combination of gems and metals. Some of the pieces were of highly distinguished beauty.

Janet Scudder has been selected to design a decorative memorial fountain to the late D. B. Burnham, the architect, to be placed in Burnham Green at Manila, Philippines.

A bust of Ibsen, which was among the properties of a theatrical company arriving this week, was declared by customs officials as not being a work of art, and was sent to the Appraiser's Stores for valuation.

An exhibition of modern Japanese prints, colored Thistle fac-similes and carbons, is on at the galleries of the Detroit Publishing Co., 15 West 38 St., through December.

Athur Crisp is settled for the winter at his studio 147 Columbus Ave. where he is at work upon portraits and decorative canvases.

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**FOREIGN ART NOTES.**

The "Figaro" announces the resignation of all the members of the Committee of the Société Nationale des Beaux-Arts (new Salon), owing to the rejections of proposals of reforms put forward by them at the general meeting. A new Committee will probably be elected at the close of this month.

**Fire at Oldenburg Castle.**

A recent fire at the Grand Ducal Castle of Oldenburg, destroyed a number of art treasures. Fortunately, some of the most valuable specimens were saved. Many valuable books were among the objects destroyed.

**Guide to Dantzig Municipal Picture Gallery.**

The first volume of a guide through the Dantzig Picture Gallery has been published by the conservator, Dr. Hans Friedrich Secker; and is a striking and artistically illustrated volume. It includes a historical consideration of the subject, which affords an interesting subject for private reading.

**Exhibition of Will Howard's Works.**

An interesting exhibition lately took place at Breslau, of 25 works by Will Howard, who had likewise exhibited under the names of Toby, Vlip and De Vrag. He studied in Paris a long time and is a member of the band of the Leipzig Artist's Alliance. There was further exhibited a collection of city views from the "Riesengedirge," district by Ludwig Danziger.

**Düsseldorf Exhibition of 1915.**

According to advices from Düsseldorf, the exhibition to be held at that city in 1915 will be of larger scope than that of 1902. It will not be limited to the provinces of Rhineland and Westphalia, but is available to German firms and, in some sections, to foreign houses.

**Purchases of Amsterdam Royal Museum.**

Among the principal works purchased during the season 1912-13 by the Rijksmuseum, Amsterdam, were "Warship, King William," L. Backhausen, 1689; "Portrait of Captain William Arg von der Hart," Cornelius van Caylenhugh, 1815; "The Life of Mary," (triptych), 1450; "St. Jerome Kneeling Before An Open Book," G. de Haen.

**Art Progress at Tripoli.**

One of the first works undertaken by the Italian Government on the pacification of Tripoli, was the establishment of a local Museum of Antiques. Professor Aurigemma has assembled all the available specimens of ancient art, which were exposed to the risk of destruction; placing them temporarily in the former Turkish police barracks. Special attention has been given to Arabian art.

**German Bohemian Exhibition.**

Upon the invitation of the Saxon Art Association, the Society of German artists in Bohemia, will hold a German-Bohemian Art Exhibition in Dresden next month.

S. T. Warfield, convicted of defrauding Mrs. Amanda Patten, wife of James A. Patten of Chicago out of \$22,000 on the purported sale of fine art and de luxe editions of various books, will be given a new trial.

A landscape by Leonard M. Davis was selected last week as the first picture to be acquired for the new municipal art gallery for which Seattle is working.

**THE AUTUMN SALON.**

(Concluded)

Paris, Dec. 17, 1913.

The place of honor in Room 10 at the Autumn Salon is filled by the large Cubist decoration of Boussingault. The "Cubist" method could not be used more successfully than it is here, but it is impossible to deny that the panel is very effective. Apart from some delightful watercolors by Henri Doucet, there is very little else of interest in this room in the way of painting. I do not like Lombard's pretentious picture, but the room contains one of the best pieces of sculpture in the Salon, the "Greyhounds" of Hunt Diederich, a young Austrian sculptor hitherto unknown. In Room 11 is the interesting show of illustrated books and in Room 12 the strange but very interesting paintings of the Russian artist, Feder, and the two large landscapes of another Russian, Alexander Altmann. There is nothing else in this room of much interest.

**Dorignac's Decorative Panel.**

Georges Dorignac exhibits in Room 13 a most remarkable and original decorative panel, entirely in black and white, which is very successful, and some very fine studies of heads, also in black. Opposite his exhibits are the six paintings of Louis Charlot, who had such a success at the New Salon and who maintains his reputation without adding to it; there is a certain sameness about his work. Other pictures to be noticed are those of Fernand Piet, Henri Ottmann, Suréda and Fornerod.

Room 14 is very dull; it contains a large portrait of a lady on horseback by Lavery, who is becoming more and more a fashionable portrait painter and less and less an artist.

**Pictures by Oberteuffer.**

Mme. Méla Muter, who had the best portraits in the New Salon, has six equally remarkable paintings in Room 16; intensely pathetic in subject, her figure pictures have an extraordinary virility and are really great works of art. In this room are the pictures of George Oberteuffer, mentioned elsewhere, and the excellent still-lives of his wife, a French lady. Thorndike and Baker-Glack, are both interesting and Puy's little pictures are charming. Lepape's portrait is clever, but glaring in color and rather hard. Jules Flandrin's fine decorative picture is in Room 172. It is a fantasy on the Prelude of Nijinsky and is one of the best paintings in the Salon. Here also are the delightful paintings of Simon Bussy, a portrait of a child in brilliant colors and a landscape with figures, and the excellent little pictures of Mme. Rena Hassenberg, who makes progress.

In the last room is an attractive cartoon for a tapestry by Dusouchet, two characteristic paintings by Van Dongen (that of an Egyptian woman carrying a pitcher is particularly good), a delightful Russian landscape by Zonia Lewitska and a fine bas-relief by Camille Lefèvre. I have forgotten to mention the painting and watercolors of Roger de la Fresnaye, one of the best of the "Cubists." His painting is too "Cubist," but the watercolors are admirable.

**Some Good Sculptures.**

The sculpture includes, besides the works mentioned and many others of interest, a retrospective exhibition of the works of Rodó Niederhausen, who died this year, and several fine examples of the Bohemian sculptor, Kafka. The section of decorative art is very important and includes forty furnished rooms, but it is not yet completed and must be spoken of in a later issue.

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## THE CARE OF PICTURES.

The owners of pictures, whether they be merely the inexpensive photo-gravure or the valuable painting in oils or water-color, are often heard to deplore the fact that in course of time a steady deterioration is seen to set in, the picture gradually losing its tone and sharpness of line. It does not occur to them that they themselves are largely responsible, and that not only is a great deal of care in the hanging requisite if a picture is to preserve its beauty intact, but that various definite precautions are necessary to ensure that it sustains no injury from the action of the air and of the sooty particles in it.

The heart of the artist is often distressed by finding one of his cherished works of art placed immediately within the rays of the sun, under the impression that it is thus being given the "best light in the room." This is one of the most fatal of mistakes, for painted surfaces are as prone to fade as printed ones, and pictures so placed will speedily lose any brilliance of tone which they may possess. A certain amount of light is, of course, equally necessary in order to preserve the quality of the coloring matter, so that it is by no means desirable, on the other hand, to hang a painting where there is no direct light upon it. The best position is on a wall on which the light falls obliquely, and sufficiently near to the window to receive an adequate amount of it.

## Sensitive to Temperature.

Pictures are nearly as sensitive to damp, to draughts, and to excess of heat and cold as is the piano, the article of furniture which, perhaps more than all, calls for pampering! It is unwise, for instance, to hang a painting immediately above the mantel-piece without having first carefully estimated the degree of heat to which that portion of the wall is subject whilst the fire is alight. The rapid change from heat to cold, and vice-versa, is calculated to be highly detrimental to the pigments, which are liable to decomposition under these circumstances. The disastrous effect of hanging a picture upon a wall subject to dampness is too obvious to need comment.

Oil paintings, not enclosed within glass must be lightly dusted at frequent intervals with a soft silk handkerchief, as dust allowed to settle upon the varnish will soon act upon the paint. The movement should be a rotary one, and the silk should be washed afresh each time before it is used. In cases of pictures which have been neglected for any length of time, a tiny scrap of cotton wool, moistened with warm water—and, in exceptional cases, with a little soapsuds made from pure Castile soap—may be applied to the surface; but this must, of course, be done with the greatest delicacy and care. It will be found that pictures which are hung in a room lighted with electric light become less soiled than those in which gas is employed, and that they likewise preserve their color more satisfactorily. For this reason a picture should on no account be hung immediately beneath a gas-burner, or even in its immediate proximity.

## Air Essential.

It is not generally known that air is absolutely essential if color is to be preserved, and that therefore a picture should never be stored away in some dark, unventilated cupboard or packed within a case for any length of time. If pictures have to be stored, steps should be taken to see that they are hung upon the walls of a room which is in daily use, so that they are not deprived of their due amount of light, and warmth.

A good deal may be done by having pictures well framed, the backs being enclosed within a nicely-fitted panel of smooth wood. Great discrimination must be used if the picture is to be varnished, as some varnishing media are apt to change color, and so necessitate renewal at frequent intervals. Mastic is preferable to other forms of varnish, and should be applied in layers of extreme thinness.

## Careful Handling Necessary.

It is a fairly safe precept that no hands other than those of the mistress of the house should be allowed to attend to the business of keeping pictures in good condition, even when the surface is covered by the glass of the frame. Under those circumstances care must be taken that when washing the glass the flannel should be only barely moist, so that no superfluous water may trickle its way beneath the surface. The glass covering is naturally more suitable to watercolors, pastels, and photo-gravures than to oil-paintings, but even in the case of the latter circumstances sometimes make its use advisable. The simple precautions here indicated should make a visit to the professional "restorer" a matter of very infrequent occurrence. This is highly desirable, as the ministrations bestowed by him too often result in an undue amount of varnish and no little tampering with the original pigments of the picture.

## PRESERVING ART WORKS.

How to preserve valuable works of art from atmospheric effects and to give them a durability which shall retain their glories unimpaired practically for all time is a problem of which Mr. Carl Mussbeck, a young architect of Munich, claims to have found a solution. His plan is already in use at the Munich Museum, where much satisfaction is expressed with it.

The inventor, now on a visit to London, explained his remedy to a representative of the "Evening Standard," of London. It consists, in a word, of a hermetically sealed nitrogen case, which, he maintains, guarantees the safe conservation of masterpieces and does away with the practice of cleaning and restoration.

"It is a deplorable fact," said Mr. Mussbeck, "that oil paintings, watercolors, works of art of all kinds, in fact, are subject to too rapid a destruction by the atmosphere. Once decay sets in the final dissolution is only a question of time. It is unnecessary to go into the process. We have all seen its effects. The business of restoring pictures is familiar to us all; and we know that often the picture is ruined in the process. Repeated restorations destroy the picturesque value of the original."

## Of General Use.

"The process is equally applicable to tapestry, costly carpets, lace, ornaments, embroideries, weavings of all kinds, furs and feathers, inasmuch as microbes cannot exist in nitrogen and dampness is wholly excluded. Important documents, manuscripts, papyrus, parchment papers, photographs, lacquer work, leather wall-paper, works of sandstone and fresco materials can likewise be preserved in the same way."

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